

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3880.

SATURDAY, MARCH 8, 1902.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN,
ALBEMARLE STREET, PICCADILLY, W.
TUESDAY NEXT, March 11, at 3 o'clock, Prof. E. E. POULTON,
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LITERATURE

The Epistles of Erasmus. By Francis Morgan Nichols. (Longmans & Co.)

MR. NICHOLS'S volume is a very able and a very interesting contribution to the critical study of the Renaissance. This is not his first venture in the field of scholarship. A great many years ago he published a work on the Roman Forum, and has also written a short treatise in Italian on the same subject. The present work is a much more ambitious undertaking, and it displays a combination of learning and judgment which can hardly fail to give its author an enduring place amongst the biographers of Erasmus.

Its professed aim is to arrange that scholar's early letters in their chronological order, and thus to do for him now what his friends wanted to do for him in his lifetime, and what all subsequent lovers of his writings must have desired to see accomplished. But as Erasmus's letters, whether early or late, form the chief material for his biography, and furnish the facts and indications on which any estimate of his personal character must in the main be based, it serves another and still more engaging purpose. In order to explain the position which he has assigned to letters of doubtful date, Mr. Nichols has found that the easiest course, more especially in the case of the earliest documents, was to translate them. Where he has not been able to insert the whole of a letter through considerations of space, he has preferred giving an accurate rendering of characteristic parts to attempting an abstract in which some at least of the original spirit would have been sure to evaporate. Nor is this all, or even the most important feature of what he has done. He has sorted the selection into chapters, and supplied a general preface to each of them, with particular comments on every letter in turn. In so doing he not only throws light on obscurities of phrase or

reference as they arise, and compares the letters one with another, but he also adds many apt illustrations from contemporary life and literature. The result is a work which is of singular value to the student, and offers great attractions even to those who read only for amusement.

Had this been the first published effort to arrange all the letters that require arrangement, and to examine them critically and systematically with that object, British scholarship would have had an additional reason for congratulating itself in the possession of this volume. Besides supplying a register of Erasmus's known correspondence as far as the year 1517, it deals fully with the letters written by him up to his return from Italy in June, 1509. Some promise is held out of a second volume, carrying on the same inquiry up to the beginning of the Lutheran Reformation. Mr. Nichols's labours, however, be their outcome what they may in point of importance, have been in some measure anticipated in point of time by two Germans. In 1891 a certain Herr Richter brought out a dissertation on the period now covered, and in 1896 a Dr. Max Reich made further researches in a treatise entitled 'Erasmus von Rotterdam: Untersuchungen zu seinem Briefwechsel und Leben in den Jahren 1509-1518.' These publications, to which Mr. Nichols pays the tribute of respect due to their learning and diligence, came to his knowledge, as he states, only when he had almost completed his own arrangement. Whether even in sheer erudition, to say nothing of lucidity or of the interest which the translation of the letters lends it, they are at all comparable with the present work is a question which wears an invidious appearance, nor would any answer carry weight with those who have had no opportunity of making an examination of the three. Sufficient is said of them for the moment in our author's assertion that, while he has had reason to appreciate their care and to feel under some obligations to them for references of which he might otherwise have been ignorant, he has seldom preferred Herr Richter's arrangement where it differs from his own, and that he proposes in a second volume to go fully into the grounds upon which he finds himself to some extent in conflict with Dr. Reich.

In the general introduction to his work Mr. Nichols brings together a good deal of information about the various editions of the letters, and ventures upon a statement of one or two principles to be observed in dealing with questions of date and authenticity. He has little trouble in disposing of Hallam's observation that the invention of printing put a sudden stop to the occupation of the transcriber, for, as he shows, Erasmus himself declares that he had copied out the Epistles of St. Jerome at a time when some five editions of them had been printed north of the Alps, and that even as late as 1511, when he was at Cambridge, there was a lack of men ready to earn money by transcribing his own works. He shows, too, with a special bearing upon the character and purpose of the letters, how much trouble Erasmus took in acquiring the arts of style; how he would refer to Cicero, Pliny, Politian, and Æneas Silvius (Pope Pius II.) as the models to be imitated by letter-writers; how industrious

he was in practising his pen; and, finally, what an immense number of letters he must have thrown off compared with those that are preserved. "I have written," he declared in 1523, "and am still writing, such a quantity of letters that two waggons would scarcely be able to carry them." Mr. Nichols assumes that after the beginning of his correspondence with the Italian adventurer known as Ammonius it became Erasmus's habit to keep letter-books, into which the most interesting of his own letters, as well as those which he received from his friends, were transcribed; and that it is to such collections that we owe many of the documents which we now possess. That such collections existed, or that one at least of them was made, is proved, he thinks, by a MS. still preserved in the library at Deventer, in which 186 of Erasmus's letters are to be found, some of them in his own handwriting, and 173 addressed to him. But Mr. Nichols admits that they are entered in such remarkable disorder as to suggest the binding together of detached copies. Clearly, were this an example of one of the supposed letter-books, the first thing to be expected in it would be some degree of chronological order, unless on the supposition—and to suppose anything of the kind would be dangerous—that the reasons which he may have had for obscuring the dates of his earliest letters were still active when he had passed middle life.

As to particular letters or documents the authenticity of which has been widely called in question, Mr. Nichols's observations are marked by much sobriety, nor does he offer even a hypothetical solution without entering very fully into objections. After an examination of all the circumstances attending its first publication, and after laudably declining to reject it on the ground that "consulere" is employed in it in a manner strange to Ciceronian usage, he pronounces in favour of the genuineness of the well-known letter addressed from Hammes Castle to Servatius, the prior of the monastery in which Erasmus had spent an unhappy period of his life: a letter, we may note, which Froude presented to his readers without the slightest indication that any doubt had ever been raised about it. He also gives good reasons for thinking that the letters first published in Merula's edition of 1607 as Erasmus's juvenile productions may be accepted in their entirety, in spite of the fact that Merula was deceived into including the caricature known as the epistle to Peter Corsius. He is perhaps on less secure ground in deciding in favour of the authenticity of a letter purporting to be addressed to Erasmus's friend Conrad Goclen, professor of Latin at Louvain, as well as of the "compendium vite," or notes for a biography, which were said to be enclosed with it. Even in Bayle's day this compendium was regarded with suspicion, and a very eminent Dutch student, Dr. Kan of Rotterdam, who pronounces in favour of the letter to Goclen, condemns the compendium as a forged substitute for the original there mentioned. Mr. Nichols does not think the abrupt and inelegant style of the compendium—what Bayle calls its "utmost negligence"—coupled with the fact that it does not answer the description given of it in the

letter which was alleged to cover it, sufficient evidence of fabrication. How important a place the compendium occupies as the chief authority for Erasmus's early history is, of course, well known; but the subject of its authenticity is too complicated for discussion in these columns.

Space also fails in which to refer to more than one or two of the many special topics bearing on Erasmus's life with which Mr. Nichols deals. He makes an excellent point, for instance, in what he says about the origin of the name by which the great scholar of the Renaissance is universally known. The early, and, indeed, the general assumption that Erasmus is the Græcized form which he gave to his father's name Gerard, itself a corruption of the German *gieren*, "to desire," is declared to lack any support in his letters or writings. Erasmus himself once at least professed to connect Gerard with *Geier*, a vulture. "There is no reason to doubt," says Mr. Nichols, "that his baptismal name was Erasmus, or 'Herasmus,' as the word was probably spelt in the popular Calendars and Martyrologies, and as he himself continued to spell it until after the publication of the first edition of the 'Adages.'"

In support of this contention the names of two saints in the Roman Calendar are cited, the more famous of whom is alluded to in the 'Praise of Folly' as presumably well known. Mr. Nichols, who conjectures that the name came from one of the scholar's kindred, also mentions that it was borne by one of his senior contemporaries, the abbot of the monastery of St. Denys de Mons, and, as shown by the matriculation roll of the University of Cologne, by a pauper from Rotterdam in 1496. That the name of the saint, at least, was well known at the time is shown by the founding of a chapel in his honour in Westminster Abbey in 1470, and by the belief then prevalent that those who burnt tapers at any of his altars would receive a fair portion of the world's blessings. We know, too, from Beatus Rhenanus's letter to Charles V., that Erasmus expressed the opinion that he ought to have taken the name Erasmus when he began to write as more in keeping with his desire to be pleasant; and there is some force in the suggestion that, had the name which he bore been of his own assumption instead of his baptismal name, which he could not legally alter, he would have so altered it. When he had to choose a name for his godson, the child of his friend Froben the printer, it was Erasmus that he called him. On the other hand, Roterdamus, or, as he first spelt it, Roterdamus, was obviously assumed as a name; for, as Drummond, one of the English biographers, pointed out, had it been retained only as a description, it ought to have been Roterdamensis. Mr. Nichols offers the plausible conjecture that Desiderius, the Latinized form of Erasmus, was adopted in order to make up the Roman complement of three names.

Another attractive point is the extent to which these letters, rendered without any attempt to gloss over their meaning, and illuminated by being placed in the order in which they appear to have been written, throw fresh light upon Erasmus's character. Mr. Nichols has no need to

plead, as he does in his preface, that, if in some of them the scholar falls short of the ideal presented by his biographers, the fault must not be set down to the translator; for no one who will read the selection carefully could reasonably make any such suggestion. If he omits parts of a letter containing matter of any importance, he notes the omission by asterisks; if what is left out is unimportant, no indication of the omission is given. But to judge by the context of some of these asterisks, especially in the earliest letters, the translator seems to have passed over passages which possibly could not have appeared in a book intended for general perusal. Had these passages appeared, Erasmus might have suffered still more in the opinion of readers forgetful, perhaps, that he was a boy when he wrote them, and ignorant of the state of most of the monasteries at the time. As it is, many of the passages included throw what the translator well describes as an "unsparing light" on some of his doings.

The translation itself seems to be beyond reproach. It is not only correct, so far as tested by comparison here and there with the original, but it is lucid and elegant, and, what is still more important, it renders the inimitable style of the writer as nearly as that style can be rendered in modern English. How much in all these respects it is an improvement upon the examples of so-called translation to be found in Froude's 'Life and Letters of Erasmus' will be evident to any one who takes the trouble to contrast the two. Great as the merits of Froude's lectures were as a contribution to literature, he treated the letters with amazing freedom, altering here, omitting there, extending or compressing as best suited his purpose, and with nothing to warn the reader except an occasional note to the effect that this or that letter was "abridged." He made Erasmus write as that scholar might have written had he lived in the nineteenth century and shared his biographer's style. The atmosphere of the letters as Froude gave them was hardly distinguishable from the atmosphere of the text. With Mr. Nichols it is otherwise. No one can read his pages without being conscious that the letters there exhibit, as nearly as may be in another language, and in a form commonly intelligible to-day, the very airs and graces, the turns of expression, the lightness and flexibility, which delighted Erasmus's contemporaries four centuries ago.

To point out small blemishes in a work of this kind may seem a trivial proceeding. But Mr. Nichols would do well, in any subsequent edition, to keep to one spelling of Basel, if he prefers the German form of the name. On p. xxv he writes it "Basle." Sometimes, too, he has Botzhem and then, again, Botzem. He has "Wimpfling" instead of the usual "Wimpeling" as the name of a well-known Humanist. Mr. Vander Haeghen is, of course, a misprint for Mr. Van der Haeghen. "Algemeine" on p. liv requires to be corrected; and "coetaneous" on p. 105 and "assentation" on p. 106 are words for which there is doubtless good authority, but which nevertheless have a pedantic sound foreign to Mr. Nichols's way of writing. In general, however, he cannot improve upon the

character of the work, and the second volume which he promises will be eagerly awaited.

Poems. By W. B. Yeats. (Fisher Unwin.)

AFTER all, civilization has some advantages. It has built a gangway from the stage of life to the stalls. It has diminished the number of actors and increased the number of spectators in the mundane theatre. There was a time when all the world was really a stage and all men and women were really players, but nowadays many hedonists loll before the footlights, gazing indolently at the comedy of existence. It is a rich comedy, full of ironical surprise, whimsical persiflage, sardonic paradox. What, for example, could be more diverting than the rollicking jest of race? Earth is a speck of dust set in space among myriads of similar specks. On earth are living things. Among the living things is man. Man is made up of races, wearing divers shades of skin, speaking different languages, and flaunting sundry forms of pride and passion. This is nature's excellent joke, and there is no proof that she is tired of it, for in order to keep it up she limits the life of the players, knowing well that if men lived long enough to understand each other, the joke of race (with many others) would be discovered by her victims. Now every one of nature's jokes, like a Japanese nest of boxes, contains many lesser jokes. How many sub-jokes lurk inside the joke of race! We shrink from the impiety of suggesting that among them are to be found things so august as nationalism and patriotism, for are not these among the dearest Dragons of humanity? Our quarrel is rather with the jolly jest of race as it affects literature. Its most brilliant exponent was Matthew Arnold, who conceived genius to be an attribute of race, fervidly forgetting that race is really an attribute of genius, just as salt is an attribute of the sea. Now, if he had told us that the sea is an attribute of salt, we should have smiled; but when he told us that genius is an attribute of race we listened with unrippled solemnity. He found "the very soul of the Celtic genius" in Macpherson's 'Ossian.' He exulted in "the Titanism of the Celt," identifying it with "Titanism as we see it in Byron," where it bursts into lyrical splendours such as this:—

The fire which on my bosom preys
Is lone as some volcanic isle,
No torch is kindled at the blaze,
A funeral pile.

Arnold meant to glorify the Celt, but the ungrateful Celt, after his wont, writhed uncomfortably when he found himself crucified between Byron and Macpherson. However, the Celt did not suffer alone. Having discovered "natural magic" in Celtic poetry, Arnold announced that English poetry got "nearly all its natural magic from a Celtic source," and forthwith proceeded to smell out the "Celtic magic" not only in Byron, but in Shakespeare, in Milton, and in Keats. He detected it in Dido as she stood "upon the wild sea-banks." In one breath flattering the Celt and the devil, he declared that in the Miltonic Satan, "surely, speaks a genius to

whose composition the Celtic fibre was not wholly a stranger." This harlequin Celt grinned at Arnold even through Keats's "magic casements." In other words, genius is an attribute of race, and the sea is an attribute of salt.

If the Arnoldian theory of the Celtic element in English literature were dead and done with it would be unnecessary to examine it, but it is not dead or done with. It has increased and multiplied as only a first-class fallacy can increase and multiply, and to-day the epithet "Celtic" is generally used in the Arnoldian sense. The history of language is full of similar perversions, and perhaps it is futile to protest against the misuse of this word. Mankind likes portable things, and probably it will insist on using "Celtic" as a handy definition for certain poetic qualities. In that case, unless the word be shorn of its rigidly racial meaning, further confusions will arise and a fresh crop of fallacies will flourish. For it is as certain that some of our most "Celtic" writers are pure Saxons as that some of our most un-"Celtic" writers are pure Celts. The author of 'The Epic of Hades,' for instance, is Celtic to the marrow, and yet he is devoid of the qualities which Arnold labelled "Celtic," while the author of 'Aylwin,' a romance saturated with "Celtic" qualities, is an unadulterated East Anglian. It is well, therefore, to remember that genius springs not necessarily from race, but from personality, that most inscrutable of all mysteries. Speculations as to the part played by race in the evolution of genius from personality are almost always idle. What had race to do with the evolution of Keats, or Shelley, or Burns, or Coleridge? The truth is that in the higher altitudes of poetic genius race is nearly eliminated. The poet in his loftiest moods touches the goal towards which humanity is blindly stumbling. He soars above material trammels into the unimaginable realm where spirits differ only in the intensity of their vision. Poetry is cosmopolitan even when it wears the garb of a national dialect. For that reason we think the morbid glorification of the Celtic spirit by the younger Irish writers is a sign of weakness rather than a sign of strength. It narrows their scope; it fosters affectation and insincerity; it makes a shibboleth of what ought to be an inspiration. By all means let Irish poets fashion beauty out of Celtic tales, but let them not forget that art is more than race, and that they must be judged by the intrinsic value of their work, not merely or mainly by its racial value.

Mr. Yeats is an Irish poet, but it would not be hard to prove that he has been suckled on the breast of English poetry. He has no near Irish relations. His closest kinsmen are English poets. His themes are sedulously Celtic, but his poetic method is Sassenach. This is a hard saying, but it is true. If Mr. Yeats had not broken clean away from his Irish forerunners his poetry would not have delighted anybody save the resolute patriot. We say this not because we wish to rob Ireland of her legitimate glory, but because we think her glory will be dimmed if Irish poetry be too selfishly racialized. The danger which menaces the Irish literary revival is that it may be forced into the narrow groove of an artificial

ideal. Let the Celtic writers draw their materials from Celtic legend, but let them at the same time keep in step with the great English poets. Although Mr. Yeats the patriot seems likely to devour Mr. Yeats the poet, there is a passage in the preface to this collected and revised edition which leads us to hope that he will escape the doom of the fat kine in Pharaoh's dream. "I would," he says,

"if I could, add to that majestic heraldry of the poets, that great and complicated inheritance of images which written literature has substituted for the greater and more complex inheritance of spoken tradition, some new heraldic images, gathered from the life of the common people. Christianity and the old nature faith have lain down side by side in the cottages, and I would proclaim that peace as loudly as I can among the kingdoms of poetry."

It may be that the romantic beauty of Celtic legend will enrich our pallid contemporary poetry with a new store of energy. Classical myths are nearly exhausted, Tennyson squeezed almost the last drop out of the idyl, and unless romance is to die of modernity it must be revitalized in some way or other. Is it possible that Mr. Yeats may be one of the knights who shall rescue the maiden from the clutches of commercialism and scientific fact? Before attempting to answer this question, we may recall the principle laid down some eighteen years ago in these columns (*Athenæum*, No. 2939, February 23rd, 1884):—

"Perhaps the first question to ask in regard to any English poet of the nineteenth century is: In what relation does he stand to the romantic movement? Had he a genuine and independent sympathy with the temper of wonder and mystery which followed the temper of acceptance and domestic materialism characterizing the eighteenth century, or was his sympathy with the romantic temper dictated to him by other and more powerful souls around him?"

Now there is no doubt that Mr. Yeats has a passionate sympathy with the neo-romantic temper of wonder and mystery. In all his work it is like an imprisoned bird striving and struggling to take flight. The fact that the bird is there, even if it only flutters its wings now and then, is the central fact in his poetry. But we fear it is tied and bound by self-consciousness—that self-consciousness which inevitably slays the romantic temper by luring the poet to rely on cold symbols and crude materialisms. There are glimmerings of the true romantic temper in these lines from 'The Wanderings of Oisín' which tell how the hero

found on the dove-gray edge of the sea
A pearl-pale, high-born lady, who rode
On a horse with bridle of findrinny;
And like a sunset were her lips,
A stormy sunset on doomed ships.

Here Mr. Yeats comes very close to the faery meaning that separates the poetry of imagination from the poetry of true wonder, but he stops short of it. He is full of sympathy with the temper of wonder, but just as he is on the point of transforming his inner vision into the outer word he loses his way and recoils into the jejune imagery of tradition. We see him groping in the dark after that fragile glamour which fills 'Christabel' with vague horror and which steepes 'La Belle Dame sans Merci' in spiritual terror, but his self-consciousness shatters the

illusion. His "lady" is not merely a "lady": she is a "high-born lady." She is not merely "pale": she is "pearl-pale." After these lapses the poet recovers himself, and captures the true romantic illusion with that really magical "horse with bridle of findrinny." But just as he has stirred in us a faint presage of mystery, he stumbles back into the outworn metaphor of "lips" that are like "a stormy sunset on doomed ships," allowing the rhyme to drag him by the heels. This is in miniature a criticism of all his work, which is mysteriously unmysterious, although it is produced by a mind deeply dyed in magical lore, ghostly tales, and all the arcana of ancient and modern occultism. Why, then, does his beautiful poetry lack "the temper of wonder and mystery"? We think it is because his sympathy with that temper is "dictated," because it is the result of conscious study and deliberate artifice. He allows us to catch him in the act of simulating the wonder he feels he ought to feel, and with all his enthusiasm he fails to utter it in a form wherein it is communicable to others. But, apart from his failure to achieve the poetry of true wonder, there can be no doubt as to his mastery in the poetry of imagination. Here is a passage which is decisive on that point:—

A dome made out of endless carven jags,
Where shadowy face flowed into shadowy face,
Looked down on me; and in the self-same place
I waited hour by hour, and the high dome,
Windowless, pillarless, multitudinous home
Of faces, waited; and the leisured gaze
Was loaded with the memory of days
Buried and mighty: when through the great door
The dawn came in, and glimmered on the floor
With a pale light, I journeyed round the hall
And found a door deep sunken in the wall,
The least of doors; beyond on a dim plain
A little tunnel made a bubbling strain,
And on the tunnel's stony and bare edge
A dusky demon dry as a withered sedge
Swayed, crooning to himself an unknown tongue:
In a sad revelry he sang and swung
Bacchant and mournful, passing to and fro
His hand along the tunnel's side, as though
The flowers still grew there.

In this passage the influence of 'Hyperion' is apparent, just as the influence of Shelley is felt in these lovely lines:—

Where many a trumpet-twisted she
That in immortal silence sleeps
Dreaming of her own melting hues,
Her golds, her ambers, and her blues,
Pierced with soft light the shallowing deeps.

A poet who can write in this fashion is in communion with that romantic temper which is the most precious as well as the most perishable element in our literature, and we hope that he will help to keep it alive in a day which seems to be drifting back to that "temper of acceptance and domestic materialism" from which the last century emerged.

With regard to Mr. Yeats's plays, we may say at once that he is not a dramatic poet. He does not naturally express himself in drama. His characters are shadowy, and they speak with one voice—his own. Fine passages do not make fine plays; and though there is some poetry in 'The Countess Cathleen' and 'The Land of Heart's Desire,' it is not dramatic poetry. It is a pity to waste poetic energy by trying to force it into an incongruous mould; but Mr. Yeats, like many others, seems

to prefer the form which is alien to his idiosyncrasy. He places 'The Countess Cathleen' first in this volume and 'The Wanderings of Oisín' last. We should have reversed the order, for we think the latter poem is his most considerable achievement. In it his metrical curiosity is seen actively working—we say "curiosity," for, as yet, he is not inventive. He makes experiments without clearly realizing their effect. 'The Wanderings of Oisín' is divided into three books. In the first part the metre is that of 'Christabel,' in the second it is the heroic couplet, and in the third it is anapestic. What is the meaning of these metres? Do they correspond with variations or transitions in the narrative? In our opinion, they do not. They appear to be wanton obstructions of the story; for unless a change of metre aids the telling of the tale, it is a needless disturbance of the poetic unity. The explanation seems to be this. Finding that the 'Christabel' metre was monotonous, the writer endeavoured to relieve the monotony, not by varying the metre, but by abruptly changing it for another metre, which he also changed for the same reason. Doubtless the anapestic rhythm suits Oisín's ride with Niam, but it is used to describe only a portion of the ride, and it is used after the ride is over—actually used for the dialogue between Oisín and St. Patrick, with comical incongruities such as this:—

S. PATRIC.

When [*sic*] the flesh of the footsole clingeth on the
burning stones is their place,
Where the demons whip them with wires on the
burning stones of wide hell.

This metre is the worst possible metre for narrative, and although in it Mr. Yeats writes some fine lines and stanzas, the poem as a whole suffers from its cumbrous diffuseness. It is strange that our poets learn so little from their predecessors. Mr. Yeats was guided by a right instinct when he selected the 'Christabel' metre for the opening of his poem; but so far as his handling of it is concerned Coleridge might never have written a line. And yet in the preface to the edition of 1816 the magician of metre gave a hint which was worth following. He wrote:—

"The metre of the 'Christabel' is not, properly speaking, irregular, though it may seem so from its being founded on a new principle: namely, that of counting in each line the accents, not the syllables. Though the latter may vary from seven to twelve, yet in each line the accents will be found to be only four. Nevertheless the occasional variation in number of syllables is not introduced wantonly, but in correspondence with some transition in the nature of the imagery or passion."

Of all the marvellous metrical miracles which Coleridge performed in this poem perhaps this is the most marvellous:—

There is not wind enough to twirl
The one red leaf, the last of its clan,
That dances as often as dance it can,
Hanging so light, and hanging so high
On the topmost twig that looks up at the sky.

Here the sound not only echoes the sense: it is the sense. In the first line the slow iambs are as calm as the windless night. In the second line their immobility is heightened by the spondee which follows the opening iamb. This spondee halts the

verse dead in order to emphasize the wild dance into which the succeeding syllables plunge. With "the last of its clan" the pace quickens; in the next line it grows still more rapid; in the next the opening dactyl makes it breathless; and in the last line it becomes a mad gallop of anapests. How does Mr. Yeats metricize a "wild dance"? He uses a leaden-footed procession of iambs:—

And in a wild and sudden dance
We mocked at Time and Fate and Chance,
And swept out of the watted hall,
And came to where the dewdrops fall,
Among the foamdrops of the sea,
And there we hushed the revelry.

Metrically, there is no revelry to hush, but of course Mr. Yeats often succeeds as signally as here he fails. He is a master of those sad and sighing rhythms that breathe upon the most secret and most sacred emotions of the soul, as twilight airs breathe upon the polished mirror of a hidden pool. In one of his lyrics this romantic quality attains to an exquisite perfection of utterance. It is 'The Lake Isle of Innisfree':

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean rows will I have there, a hive for the
honey bee,
And live alone in the bee-loud glade.
And I shall have some peace there, for peace comes
dropping slow,
Dropping from the veils of the morning to where
the cricket sings;
There midnight's all a glimmer, and noon a purple
glow,
And evening fall of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the
shore;
While I stand on the roadway, or on the pavements
gray,
I hear it in the deep heart's core.

That is one of those poems which do not lose their magic with use, for it holds in its subtle music a mood that never grows old, corresponding to a mood that sleeps in every spirit, ready to be aroused and to pace in pathetic silence through the echoing chambers of consciousness. For another such cry of passionate remembrance we would gladly give all the plays Mr. Yeats has written and all the plays he seems determined to write.

A Short History of the Hebrews to the Roman Period. By R. L. Ottley. With Maps. (Cambridge, University Press.)

MR. OTTLEY'S new book marks a fresh stage in the progress of the higher criticism through modern Christendom; and it is worthy of notice that this progress has been promoted quite as much by theologians who make no claim to be Hebrew specialists as by those who can teach Hebrew *ex cathedra*. The popular campaign on behalf of the higher criticism of the Old Testament was, as is well known, effectually begun by the appearance of Bishop Gore's essay on 'The Holy Spirit and Inspiration' in 'Lux Mundi.' The author of that essay could, of course, only speak with authority on the theological aspect of the question; but he gave the world to understand that he is personally in sympathy with much that critical Hebraists have to say concerning the Old Testament, and he at any rate made it clear that in his opinion criticism and orthodoxy

are not at all opposed to each other. The next great step in the popularization of criticism was taken by the publication of Dr. Driver's 'Introduction to the Literature of the Old Testament.' Here spoke the long-tried and cautiously minded Hebrew grammarian and literary analyst, and once again the churches had to listen. Since then the controversy has been carried on in diverse quarters with results as various as the equipment of the parties, but on the whole the balance has been in favour of the freer and more critical school of thought. Now once again an important step is made from the enlightened theological side of inquiry, and this time the effect is likely to be even more decisive than that of the two former challenges. Not that Mr. Ottley's 'Short History of the Hebrews' can be placed on the same level of achievement as either 'Lux Mundi' or Driver's 'Introduction.' Far from it. 'Lux Mundi' was a flash of light piercing through accumulated clouds of theological darkness, and the 'Introduction to the Literature of the Old Testament' was the elaborate and authoritative critical work of a trained specialist. Mr. Ottley, on the other hand, merely claims to reproduce in clear and careful language what the higher critics have succeeded in teaching him, and he furthermore aims at showing that these results can be brought into harmony with an enlightened view of inspiration and divine revelation. But Mr. Ottley's greater chances lie in the fact of his work being intended as a text-book for schools and colleges. He will thus help to mould the more impressionable minds of the young and to create the purer theological atmosphere of the future. On our part, it is our duty to say that the object of the book has been admirably realized. The style is bright, dignified, and simple, the method is for the most part logical and well considered, and the theological atmosphere is clear and bracing. On every page, in every line, one realizes that the author aims at truth in the abstract, and at being true in the concrete. This is in itself a liberal education, and more than ten times worth the money that the book costs. Some will be offended at it, but a far larger number will study it with profit, either now or after a short number of years.

We do not consider it necessary to show Mr. Ottley's results in detail, as the tenets of the higher critics as promulgated in this country by Dr. Driver and others are supposed to be well known. But we must, in the interests of thoughtful readers in general, point out one of the difficulties with which the theological critic has yet to grapple. On p. 5 Mr. Ottley says:—

"We now perceive that the inspiration which we justly attribute to the Old Testament writers did not protect them from occasional errors and inaccuracies, nor did it hinder them from freely using their own judgment in the selection and arrangement of their material. But although their manner of writing history was in general the same as that of other oriental historians, a careful and reverent study of their work makes it evident that they were in a true sense 'inspired': they were endowed with a God-given insight which led them to read history in the light of the divine purpose, and guided them to discern the true moral significance of the events which they recorded."

Here then is a sort of definition of what a critical orthodox theologian means by "inspiration" in the Old Testament. But, it may be asked, is not the "God-given insight" to "read history in the light of the divine purpose" a gift to be found as often nowadays as in olden times? and is the discernment of "the true moral significance" of events no longer possible among men? In what respect then does the inspiration of the modern religious student of history differ from that of the old? One would, on the contrary, be tempted to say that the faithful and enlightened modern theologian has a very considerable advantage over the writer of, for instance, the book of Chronicles. For critical accuracy is now joined to the "God-given" moral insight. In carefully written modern works we have, in fact, brought home to us not only the "true moral significance" of events, but also the true events themselves, whereas in the book of Chronicles the events are found to be coloured by "the late post-exilic theory of the Jewish monarchy," which is not the theory that is accepted now. We propose this question, without feeling bound to find an answer. The answer must be found by men belonging to Mr. Otley's school of thought, and we believe that their future statements will be received with as much attention as the definitions already given by them.

In trying to treat Mr. Otley's book with the seriousness and candour which it deserves we have left ourselves very little space for a word on the externals of the publication. It, in fact, almost seems unsuitable to speak of mechanical details when face to face with the serious problem on which we have touched. But it should be mentioned that the maps at the end will be found most useful, and that the book is in all respects pleasant to look upon.

Heroines of Fiction. By W. D. Howells.
2 vols. (Harper & Brothers.)

MR. HOWELLS'S two volumes consist of a series of short papers on the chief female characters of Anglo-Saxon fiction from Richardson to Mrs. Humphry Ward, with modern pictures of the heroines as illustrations. By their personal tone, by their temperate and easy style, by their method of reproduction with comment, as well as by their somewhat affected division into numbered sections, they suggest as their model the *causeries* of Sainte-Beuve. In the absence, however, of many of Sainte-Beuve's finer qualities this superficial resemblance often becomes a source of irritation to the reader, who feels that the foreign critic's manner has been caught without a corresponding worth in the matter. The personal tone is now and then a little obtrusive and degenerates into garrulity. The style, smooth and facile as a rule, is too frequently ruffled by such wanton freaks of expression as "effectism," "hyperethicised," "Dickensosity," "romanticistic," "polyp-nature," "leze-complexity," to name only a few. Worse than this, in view of the familiarity of the majority of the books which Mr. Howells handles, the reproduction is out of all proportion to the comment. Time and again he finds it necessary to sketch afresh

the plot of a story, to recapitulate the simplest qualities of the heroine, while whole scenes, often running to five or six pages, are literally transcribed in illustration of some rather unimportant remarks. At this rate two volumes are speedily filled, and there is little room left for that refinement and co-ordination which should begin at the point where Mr. Howells leaves off. There is also something artificial in a method of criticism which dismisses everything but female character from consideration in treating of a large body of fiction. We are too much reminded of those atomistic excerpts from the poets in praise of music or tobacco. Taken in conjunction with Mr. Howells's oft-repeated proposition, that a novel is great according to the excellence of its heroine, this method may even lead to serious misconception. Were any one nowadays likely to fall in love with Dickens's heroines Mr. Howells's chapters might prove a salutary corrective. The danger rather is that, after reading these chapters in the light of the author's theory, we should overlook those qualities of knowledge, fecundity, and humour which compensate the deficiency of Dickens in the article of women, and make his product on the whole a greater affair than that of some others whose heroines are more successful. The same remark applies to the case of Scott. Mr. Howells is out of sympathy with the poetical cast of Scott's imagination; his preference of faithful observation to beautiful invention is everywhere conspicuous, and consequently his treatment of Sir Walter is inadequate. He recognizes, justly enough, that Scott's style is often stiff and literary, that it is not sinuous enough in following its object, that it sometimes suggests rather than represents its conception (Mr. Howells always says *concept*). For this very reason, however, gradation, distinction, subtlety, become all-important in judging his heroines. We give up Rowena as nearly quite hollow; we admit that Rebecca is melodramatic; but we must insist that under the too turgid language of Rose Bradwardine and Flora MacIvor there is a glimpse of something at once vital and beautiful. To single out Lucy Ashton and Jeanie Deans, and throw the rest into the shade, is to forget this proper degree and relief. Mr. Howells finds Meg Merrilies unreal, observing that Scott fails when he transcends the sort of character which he knows personally or by familiar hearsay. But Meg Merrilies, by Scott's own admission, was portrayed after the famous Jean Gordon; and whether she be unreal or not, she is, at any rate, profoundly delightful.

We cannot follow Mr. Howells through the long train of characters which find a place in his gallery. In the case of heroines with whom he is more in sympathy, such as those of Jane Austen or George Eliot, he has said one or two things that are doubtful, much that is true, almost nothing that is both new and true. This, indeed, is a fault which we have to find with his book throughout. For a critic of authority it is not enough to say what is undeniable. We expect his discourse to be illuminating, that he should help us to seize the finer shades of expression and delineation which our blunter perception is apt to miss. But we cannot say that Mr. Howells often dis-

tinguishes a trait in the character of his heroines which the plain reader could not perfectly well apprehend for himself. Fifty or sixty characters must be touched on in the course of these volumes; but the author has assumed so little previous knowledge on the part of his reader that his remarks on any particular heroine are much too broad to be really valuable. Had he contented himself with studies of five or six representative heroines, and handled these with delicacy and precision, his work would have gained in quality what it lost in extent. Those who have read the novels will know already nearly all that Mr. Howells has to tell them; those who have not will prefer to make the heroine's acquaintance at first hand in the pages of her creator. For the former these volumes will certainly possess the sort of interest which attaches to remarks of whatever kind about old friends and acquaintance. For the latter they may serve, by their extensive range, as a useful map of the ground. Mr. Howells, however, candidly confesses his ignorance of Blackmore, Stevenson, and Mr. Meredith. In the last case at least, for an author who deals with heroines of fiction, his complacency seems to us to go a step too far.

We complain, moreover, of an absence of decisive judgments and acute generalizations in this book. Mr. Howells reproaches English taste with having preferences instead of principles. But, whatever he may mean, Mr. Howells has his preferences too, and we could only wish that he had stated them more firmly. As it is, the effect produced upon the reader is that the author either is not sure of his own mind or else is shy of committing himself. After all, we are docile creatures, and long to be told with the clear voice of authority what is good and bad in fiction. It is vain to give a verdict which we can neither certainly accept nor certainly reject. Mr. Howells's opinions are held with so little zest, point, or vivacity, so little are we interested in what he has to say, that we hardly care to dispute them. He objects that English criticism has no ideals, but only standards. Again we are in doubt as to his meaning, but we cannot believe that the ideal (or is it the standard?) of the nice girl and the ever-womanly, which he himself invokes, is calculated to steady our judgment. He deplores the absence of anything like philosophic criticism in England. Let us quote something resembling it, though afar off, from Mr. Howells:—

"In the theatres frequented by the simple-hearted sort of people, the actor playing the part of a virtuous person is applauded, and the actor playing the part of a villain is hissed, irrespective of their artistic merits; but this rarely happens in any two-dollar house. Still, I am not satisfied that it would not happen if the two-dollar audience were as sincere as the fifty-cent audience, and I have my misgivings in offering to the admiration of the reader a detestable character merely because it is a masterpiece."

If these speculations are not very valuable, the following general remark is positively trivial:—

"Novelists ought not to have their favourites among their creations, as parents ought not to have their favourites among their children; but no doubt they have them. If novelists are women, they wish their readers to share their

preferences, and it might be true to say the same thing of novelists even if they are men."

These are not unfair specimens of Mr. Howells's half-hearted and rather unimportant contributions to philosophic criticism. In conclusion, the prevailing æsthetic anarchy of our native island is cast in our teeth; thanks to it alone, in fact, has the work of Mr. Meredith been allowed to flourish. After digesting this lesson, which is not without its fraction of truth, we reply in our turn that only in a country where none but conventional opinions are permitted will these volumes take rank as anything very considerable.

MAX MÜLLER'S LAST WORKS.

My Autobiography: a Fragment. (Longmans & Co.)

Last Essays. Second Series. (Same publishers.)

THE late Prof. Max Müller's autobiography is a fragment only, but it covers just the part of his life in which his numerous friends will feel most interest, his youth and early manhood. In it his aims and ambitions are fully brought out. In fact, it amply suffices to fulfil what his son describes in the preface as the professor's object in writing the book (p. vi):—

"Firstly to show what he considered to have been his mission in life.....and secondly to encourage young struggling scholars by letting them see how it had been possible for one of themselves, without fortune, a stranger in a strange land, to arrive at the position to which he attained, without ever sacrificing his independence or abandoning the unprofitable and not very popular subjects to which he had determined to devote his life."

The secret of Max Müller's worldly success was perhaps that he knew well how to keep before the public all that was most attractive in his theme, and to clothe all that he wrote (even on the more recondite parts of his work) with the fascination of a polished English style. In his opening chapter he once more disowns the honours of a Mezzofanti, which the public and the daily press, even up to his obituaries, insisted on showering upon him. His fame, indeed, rests on more solid ground; but after careful study of his best work as an Oriental scholar many British Orientalists will agree that his most striking linguistic achievement was his mastery of English style. Passing over the vivid picture of German life of sixty years ago afforded by the account of his childhood, we find that Müller, like most successful students of Sanskrit, approached the subject through a training in Greek and Latin. It was a strict one; and possibly the critical textual labours under G. Hermann and Haupt, which seemed arid to the student, bore more fruit in the greatest task of his life, the 'Rigveda' and its commentary, than he fully realized. Much is made of the young man's difficulties in philosophic thought, but the real turning-point of his career is not reached till p. 143, when he explains in the simplest way that he "determined to see what there was to be learnt in Sanskrit," and accordingly called on Prof. Brockhaus. Under Brockhaus he began Sanskrit, and gradually, with the encouragement of Kuhn, formed the conception of the work of his life. But it was after leaving

Germany, on a visit to Paris in 1845-6, that he met Burnouf, a name still held in reverence. Burnouf's advice really shaped Müller's career. For it was he who directed him to the 'Rigveda.' In 1846 Müller came to London to work at Vedic MSS. in the India House. It was in London that he met Bunsen, his best and most influential friend, then Prussian Ambassador in this country. Bunsen was deeply interested in Vedic studies, and, being a *persona grata* with the East India Company, persuaded the directors, backed by the recommendation of Prof. H. H. Wilson, to undertake the publication of the 'Rigveda' with its commentary. The chapter on 'Early Days at Oxford' will be read with interest and amusement by all who know anything of our universities. A sentence at the close is worth quoting, as it deals with what is still a serious problem to all teachers, whether of Oriental or other lore not commercially profitable:—

"I often tried to persuade my friends at Oxford to make the fellowships really useful by concentrating them and giving studious men a chance of devoting themselves at the University to non-lucrative studies. But the feeling of the majority was always against what was derisively called Original Research, and the fellowship funds continued to be frittered away, payment by results being considered a totally mistaken principle, so that often, as in the case of the new septennial fellowships, there remained the payment only, but no results."

The chapter on 'Early Friends at Oxford' contains some telling, yet not unkindly criticisms, notable for their sanity and general moderation, on the more frivolous aspects of the "Oxford movement."

The book is not deficient in acute social observation, as, for example, where the author speaks of "the title of Professor, which in London particularly has always a by-taste of diluted omniscience and conceit." It ends curiously with what the writer calls a 'Confession,' and one for which he professes to expect but scanty absolution. This merely amounts to the proposition that the earnest student need not be a partisan. This is, in truth, an excellent maxim, and abstention from worldly contests (though Max Müller was not precisely an unworldly man) on the part of those who feel they have a higher calling to the serener atmosphere of letters is a principle that has been rightly acted on both in ancient and modern times.

On the 'Last Essays' little need be said by way of criticism. They are chiefly the late professor's contributions to magazines during the past decade, though Dr. W. G. Max Müller has added one unpublished essay. This is the essay on 'Ancient Prayers,' which was well worth printing. It shows the writer's skill and sympathy in selecting from the treasures of many religions. In the more primitive Buddhism prayer is properly a blank; but the professor makes this blank the occasion of a good story (for the possible edification of his friends amongst Oxford chaplains). Putting to one of his two Japanese pupils—whom all that knew them (like the present writer) considered incapable of satire—the objection of the unmeaning character of the so-called "prayer - wheels," he received the following reply:—

"After all, they remind people of Buddha, the Law, and the Church: if that can be done by machines driven by wind or water, is it not better than to employ human beings who, to judge from the way in which they rattle off their prayers in your chapels, seem sometimes to be degraded to mere praying-wheels?"

'Esoteric Buddhism' as a form of delusion is not even yet dead, so it was well to republish the paper, showing as it does the writer in his happiest controversial vein. The paper on the religions of China is remarkable, if one considers how recently (autumn of 1900) it was written, for it shows the grasp which the author retained to the last on the bearing of current events. The two concluding essays, 'Why I am not an Agnostic' and 'Is Man Immortal?' form a fit ending to the collection. Both show the groundwork of the writer's personal religion: the belief in a reason in the universe, *voûs ôpâ kai voûs âkoûei*.....and in a soul or self, an *âtman* living before birth and after death.

We thus take leave of Max Müller the worker and thinker, in his chosen walk of scholarship surpassed by some few in his own and other countries, but as a scholarly writer second to none in his century. No scholar perhaps ever gained by his writings so large a share of attention from the ordinary public throughout the world, or like him succeeded in giving stimulus not merely to "general reading," but also to a far more important work, the gaining of recruits in all countries for studies that still need far more help than they receive.

NEW NOVELS.

The Mating of a Dove. By Mary E. Mann. (Fisher Unwin.)

THE clever author of 'Among the Syringas' shows again her complete knowledge of life among the poorer country clergy and of the poverty of people who feel themselves entitled to keep up appearances. She knows these things down to the last detail, and she writes about them with humour and at the same time with sympathy. In 'The Mating of a Dove' she has touched a stronger vein of pathos than in her former books. She raises a sad question of class distinctions; she puts it well, and for the purpose of her story she answers it in the way that art required. The story is well put together and the characters are every one of them lifelike. It is ungrateful to an author whose work one can praise frankly to say one would like something different, but for her own sake she may be advised to try her hand at a less gloomy picture of life.

Lady Gwendoline. By Thomas Cobb. (Grant Richards.)

MR. COBB's neat gift, as a drawing-room comedian, is worth better treatment than he appears to accord it. His deft pen is too hard worked—a butterfly between cab-shafts. We realize to the full that the shining surface of things in the polite world is good; one may concoct therefrom excellent fooling, an amusing play. But such concoctions only continue pleasing so long as their maker remains keenly alive to much that is beneath the surface. Hence, if one plays the butterfly too assiduously,

one's concoctions are bound to grow insipid. Now in the present as in several previous volumes Mr. Cobb has handled the surface bubbles to admiration; but there is more than a hint of insipidity; the airy unreality of the whole thing irritates because it is too apparent. And one cannot but trace a connexion between this fact and another: facing one on the title-page of this book are the names of no fewer than ten of its fellows published within the last few years. Work has to reach a certain level before it can merit such deprecation as is here suggested. Mr. Cobb attained that level some time back, and for that reason one would be glad to welcome a really well-thought-out comedy from his facile pen.

The Story of Teresa. By Anne Macdonell. (Methuen & Co.)

A FEATURE of the present output of fiction which can scarcely escape a student of the times is the fact that a large number of our writers possess several of the qualities which go to the making of really fine novelists. But very few possess all of them. One young author displays a notable sense of atmosphere; another a rare insight into character and power of analysis; another dexterity in dialogue. Some are constructive, but dull; others are vivid, but entirely lacking in the architectonic gift. Now your first-rate novelist must of necessity produce a satisfying and complete whole; flaws it will assuredly have, since men that are born of women must err; but to earn its creator a place in the front rank of the world of letters the novel must be a rounded, finished whole. And that is just what the cleverest among our younger novelists seem unable to produce of late. Sincere respect and admiration are due to one who has come nearer to success in this respect than nine out of ten of her peers. 'The Story of Teresa' is not the story of a whole life by any means, since it begins with young-womanhood in the lower strata of London Bohemianism, and ends, still in young-womanhood, with a suggestion of return to the strenuous place of starting, from the more placid business of charity administration in a country house. But, if not a life study, it is emphatically a study of life; and if the story here unfolded has no actual basis in life lived, then the more praise to the teller, who in that case has displayed a remarkable inventive genius as well as a praiseworthy thoroughness of observation and a pleasing style of workmanship. Teresa of the title is a thoroughly modern young woman, clever, nervous, subtle, yet a confirmed slave to her impulses. The reader might well shake his head over this description, with a bored recollection of many and many a circulating-library romance. But he would be wrong. The Teresas of fiction, presented as is this one, are almost as rare as Mr. Hardy's Sue. Stooks and Marion, the stepfather and stepsister of the heroine, are distinctive creations whose portrayal is enlivened by touches of humour most welcome and uncommon in modern fiction. Storr, who might be called the principal male character, is drawn for us quite in the Meredithian manner. Indeed, one fancies that to Browning and Mr. Meredith the writer of this book owes more than a little—great,

but not very safe masters. Several other characters merit more notice than the confines of this review will permit. But, withal, the book lacks homogeneity, the last, indefinable quality which binds a literary fabric, making of it a great and enduring edifice. It is a good and solid piece of work, and, if it is a first attempt, a rich promise of notable work to come.

The Opportunist. By G. E. Mitton. (A. & C. Black.)

Times have changed since Beaconsfield's novels, but we still have our political fiction. The difference is as that between a busy modern City man's "stand-up" lunch and an old-time City Company's banquet. It is an age of concentration and of "snippets." This little narrative of political circles is adroit and bright, but possesses neither breadth nor depth. The writing is unequal. We read, for instance, that a hale old gentleman "for once chose the mode of locomotion by which he depended on his own resources rather than the invariable hansom." That sentence is clumsy and involved, a fault not easily overlooked in books of this ultra-modern stamp; but it is a good deal below the general level of a story which is upon the whole creditable.

Tregarthen's Wife: a Cornish Story. By Fred. M. White. (Newnes.)

SOMEWHAT fantastic, but fascinating, is this strange romance of a Cornish island. The name of the island is Tregarthen, and the owner of it, who takes his name therefrom, is a partially educated autocrat who strives with intense egotism to uphold a personal rule, strengthened by seven centuries of custom. He thinks his domain a veritable Utopia, and raves with something akin to insanity at any suggestion of introducing commerce among his simple islanders. From the cultivation of early spring flowers the people get their precarious livelihood, and in the rare event of a destructive frost they have to starve till the next spring, and Tregarthen is content to starve with them. To this place, with countless dollars to her credit, comes a beautiful young American, who has been fired with a desire to see the islet from which some of her forbears sprang. To her it is given to reintroduce the old-time lace-making industry, to foil the unreasoning autocrat of a few acres in all his cherished schemes, and, thanks to an old law of the island, even to marry him against his will, and finally to "make a man" of him and a blossoming paradise of the little island. The story is, as we have said, fantastic; at times, indeed, it is too theatrical, an effect which is only heightened by the many very "stagey" illustrations; yet it is distinctly entertaining.

Lloyd of the Mill: a Welsh Story. By John Thomas, D.D. (Elliot Stock.)

THIS work appears to be written far more for the sake of the moral it contains than for the story itself or its description of Welsh life and character. That moral concerns the downward course of a young man who failed to keep his "teetotal" pledge, and the tale has the one merit of reflecting pretty accurately the orthodox attitude of Welsh Dis-senters, as to temperance and other matters, some fifty years ago. Indeed, the chief in-

terest of the work is more historical than literary, and on this account we feel that a brief notice of the author and of the circumstances in which his tale first appeared ought to have accompanied this reissue of it. The original was written, probably more than thirty years ago, by the late Dr. John Thomas, of Liverpool, for serial publication. It was republished posthumously in book form in 1893, and has now been "done into English with some additions" by the author's daughter-in-law, Mrs. Owen Thomas. What is interesting to note is that, despite the strong prejudice of Welsh Nonconformists a generation or two ago against works of fiction generally, it was by the door of their own denominational journals and magazines that the modern novel effected an entrance into Welsh literature, and its chief exponents have been ministers, such as Hiraethog, Roger Edwards, and Daniel Owen.

Fan Fitzgerald. By H. A. Hinkson. (Chatto & Windus.)

MR. HINKSON possesses an accurate knowledge of social conditions in the Ireland of to-day, and, unlike most novelists, does not consider the peasantry the only class which need be taken into account in drawing a picture of that country. Rody Macnamara, the amiable and unprincipled young squire, and Col. Mason, with his monomania for distributing Bibles, are equally good studies of existing types. The strange mixture of kindness and intolerance which pervades the relations of the various religious bodies to each other is also excellently described, though the author is mistaken in supposing that Protestants have a monopoly either of total abstinence or proselytizing. The hero reminds us a little too much of Miss Edgeworth's reforming landlords, in whose steps he treads. Still he is worthy of a better flame than Miss Fan Fitzgerald, a highly disagreeable young woman, though doubtless preferable to the impossible wild Irish girl beloved of the English novel-writer.

On Commando. By George Hansby Russell. (Hutchinson & Co.)

MR. RUSSELL, who has already produced a readable story of the African veldt, now offers a lively tale of the Boer war. His sympathies are all on the British side, and all the Boers are satisfactorily wicked and unsuccessful. The villain comes to an appropriate end at the hands of a Zulu impi, but we must not disclose the plot. Mr. Russell knows the country of which he writes; he has a strong taste for adventure, and a pleasant though undistinguished style; and his book may be put with safety into the hands of all young and omnivorous novel-readers. The finest character in the book, to our taste, is the Zulu chief, who is endowed with heroic attributes, such as even Mr. Rider Haggard himself could hardly have surpassed.

The Lover Fugitives. By John Finnemore. (Pearson.)

THIS romance deals with the difficulties and dangers which beset a young squire of the West Country and his lady-love in the days of Monmouth and the Bloody Assize. We recognize many of the usual accessories to

this type of story: the powerful rival and his faithful body-servant, the wicked old lord, and the gambling parson all seem more or less familiar; but the adventures, the captures, the escapes, and the recaptures are simply and vigorously told; the blood-letting, especially at the end, is picturesque without being gruesome, and our interest in the fugitives is well maintained till they finally escape from the country, only to return, of course, with the Prince of Orange in 1688. The book is well up to the average of its type.

The Autocrats. By Charles K. Lush. (Methuen & Co.)

THIS novel appears to be written with the intention of exposing the almost shameless venality of municipal government in America, and the wholly dishonest methods by which large fortunes may be made. The energetic efforts of the young hero to resist the plot, the apathy of the majority, and the part played by the local journals are well described. There is some good character-drawing: the stupid, honest editor, the mayor, the arch-plotter himself and his two confederates seem true to life. We have a mere glimpse of a President, strong and resolute for the right, who affords a slight but welcome contrast to the general tone of corruption. The women are natural and pleasing, the *dénouement* is successful, and the only weak point is a mysterious old German doctor who acts twice as the *deus ex machina*, and remains an entirely unsolved riddle. The book is cleverly constructed and decidedly interesting.

A Crazy Angel. By Annette L. Noble. With the Collaboration of Grace Lathrop Collin. (Putnam's Sons.)

THERE is nothing crazy and very little of an angel about the young lady to whom the title refers. She is simply the conventional American heiress of modern fiction, beautiful, good-natured, and capricious, attended by the inevitable rough but affectionate father and vulgar, worldly-minded mother. The plot is about as original as the characters, turning on the heroic, but provisionally frustrated efforts of the right woman to assist a perverse young man in marrying the wrong one, and thereby making three or four people miserable. It is a pleasantly written story, and one or two of the subsidiary personages, especially the boarding-house keeper, remind us of Miss Wilkins. The scene is laid chiefly in Norway—the Norway of Edna Lyall and Marie Corelli, not of Ibsen.

Love and Longitude. By R. Scot Skirving. (Sydney and Melbourne, Angus & Robertson.)

THIS is a cheery, breezy, amateurish sort of book. The matter is lively enough, and the story is as full of incident and movement as its treatment is of solecisms and crudities. It deals with a schooner's voyage to an uncharted guano island in the South Pacific, and its author would appear to possess one qualification for his work which is but seldom found in the books of those who romance about the sea: he writes as one who could sail, and probably has sailed, a schooner. His plot is threadbare, his

characters are mere puppets, his principal situations are drawn from the stock properties of fiction; but his navigation is as sound as his seamanship. These things are rare in fiction, and in this case lend distinction to an otherwise colourless narrative. Why is "Alf" modelled on Dickensian lines? No Sydney Larrikin was ever in the least like this tiresome character; and the author, who appears to know his Sydney, from Woolloomooloo to Pott's Point, must know this.

NAPOLEONIC HISTORY.

Napoleon's Campaign in Poland, 1806-7. By F. Loraine Petrie. With Maps and Plans. (Sampson Low & Co.)—Of the three campaigns in which Napoleon's military genius culminated—those of Austerlitz, Jena, and Friedland—the third is probably the least known to the English reader. Sir Robert Wilson's sketch of the Polish campaign of 1806-7 is indeed a most readable and vivid account of the fighting in which its author took part, and a classic authority on the Russian army of Napoleonic times. But it has never been reprinted, so far as we know, and few modern readers are acquainted with it. Von Hoepfner's German history of the campaign is also unfamiliar to all but special students. Such accounts as are to be found in the work of Alison, Thiers, Lanfrey, and Mr. Rose are too brief for the needs of the military student, and all but the last of them labour under the disadvantage of having had no access to some of the most important sources of information, such as Dayout's recently published narrative of his share in the operations. Thus it is with pleasure that one welcomes Mr. Petrie's clear and comprehensive account of the Polish campaign, which is based on a careful study of the archives of the French General Staff, as well as of the various memoirs and other documents which have been published by actors in the events which led up to Tilsit, from Napoleon downwards. The military student will be well repaid by a perusal of this excellent narrative of one of the greatest schemes in the history of warfare. "The glamour of the campaigns of Austerlitz and Jena has eclipsed that of their successor," says Mr. Petrie, with justice;

"yet Napoleon's great scheme for the destruction of Bennigsen in February, 1807, though it failed, largely in consequence of the capture of a single despatch, is hardly inferior, as a strategic combination, to the marches upon Ulm and Jena. As a tactician, he perhaps never exhibited to greater advantage his appreciation of the features of a modern battle-field than at Friedland. Modern weapons have, no doubt, rendered the interest of the tactics of 1807 merely academic; but it is not so with the strategy. So long as campaigns are conducted on the surface of the earth, the principles of strategy which have guided Alexander, Caesar, Turenne, Marlborough, Frederick, Wellington, Napoleon, and every other great general of the past will hold equally good."

The means which Napoleon took to feed and equip the great armies that he concentrated in the desolate and poverty-stricken Polish flats—where he said that he had discovered a fifth element, that of mud—can never fail to be instructive to the modern soldier. It is quite possible that the country in which the campaign of Eylau and Friedland was fought will again be the seat of a vaster war than even Napoleon dreamt of, when one looks at the future of Pan-Slavism and Pan-Germanism and the Dual and Triple Alliances. If that should unhappily prove to be the case, Mr. Petrie's account of Napoleon's utilization of the strategic possibilities of the district will be of great value. In the meantime we can commend it to military students and all who are interested in the details by which Napoleon built up his amazing domination over the princedoms and potentates of Europe.

Le Maréchal Ney. Par le Comte de la Bédoyère. (Paris, Calmann Lévy.)—Among the satellites of Napoleon there is none whose name calls up more romantic memories than that of Ney, "the bravest of the brave." Yet there has been no really adequate attempt to describe his brilliant and variegated career. The memoirs which his sons began to publish in 1833 only go down to the year 1805, and there is still room for a biographer in search of a fascinating subject. The Comte de la Bédoyère, who is married to a granddaughter of Marshal Ney, and is himself descended from another victim of the vengeance of the Bourbons, has not undertaken so ambitious a task in this interesting book. He has merely desired to collect, arrange, and publish the "curious and interesting documents" which he found among his father-in-law's papers, bearing on the family, career, and trial of Michel Ney. He has been able to add to them a long chapter composed of extracts from the still unpublished memoirs of General Béchét, afterwards the Baron de Léocourt, who was Ney's aide-de-camp and chief of staff in his most important campaigns. These notes, as the editor observes, "form a kind of journal, in which we see the Marshal in his familiar privacy, in his public actions, at the head of his army-corps and on the field of battle." They cover a period of twelve or thirteen years, from the San Domingo expedition to the Peninsular War, and form the most readable part of this book. We have never seen Ney's peculiar military value better described than in a few lines which Béchét appends to his account of Friedland:—

"C'était un homme admirable sur un champ de bataille; calme, parfaitement maître de lui, prévoyant tous les événements, sachant parer à tout, il était dans son élément, il avait l'air du dieu de la guerre. Il semblait qu'avec lui une défaite était inadmissible; aussi les troupes avaient-elles en lui la plus entière confiance: un moment de faiblesse n'était pas possible auprès d'un pareil homme, on cherchait à s'élever à sa hauteur."

The greater part of the Comte de la Bédoyère's book is devoted to a reprint of the contemporary reports of Ney's trial after the Hundred Days. The year after his death an English translation of the shorthand writer's report was published, but it is not often seen nowadays. The trial is of such interest that we wonder that some enterprising publisher does not resuscitate it. In the account of Ney's answers to the numerous questions that were put to him the whole character of the blunt, honest, and impetuous soldier is displayed, and his so-called "treason" appears in the true light as merely the most striking instance of that magnetism which Napoleon, even when his star was setting, exercised on all with whom he came into contact. It is notable that the common version of Ney's promise to Louis XVIII., when he was sent against Napoleon, that "he would bring back the ex-Emperor in an iron cage," is shown to be erroneous, though it appears in so well-informed and accurate a book as Mr. Rose's "Napoleon." Ney insisted, and apparently convinced his judges, that what he really said to the King was a mere *façon de parler*, ill judged, perhaps, but not the utterance of an ungrateful braggart. "The King," said Ney at his first examination, "informed me that Bonaparte had landed, and ordered me to take the necessary measures for opposing his advance. I believe that I answered that such a step on Bonaparte's part appeared to be the act of a madman, and that he would deserve, if he were taken, to be brought to Paris in an iron cage." This version, to which Ney adhered at his trial, is very different from the common story; it is clearly the hasty remark of a man startled by the news of Napoleon's landing, uncertain what part to take, and answering somewhat at random in his surprise and bewilderment. A perusal of this book fills one with the old regret that Ney was offered a

sacrifice to the revenge of the Bourbons, while double-dyed traitors like Fouché and Talleyrand went free. We agree with the Comte de la Bédoyère that Ney's execution was a breach of the capitulation of Paris, in the spirit if not in the letter, and we cannot but regret that Wellington did not see his way to save him from the Duchesse d'Angoulême, as he saved the Pont d'Iéna from Blücher. Yet Ney's death, though tragic for his family, was perhaps the kindest gift that the Bourbons could have given him in regard to the verdict of posterity. As Alison observed, "To the end of the world Ney's guilt will be forgotten in the tragic interest and noble heroism of his death." We regret that one chapter, 'Les Frais du Jugement,' which promised to be interesting, has been omitted by the binder from our copy of this interesting and valuable book.

SCHOOL-BOOKS.

The Age of Chaucer (1346-1400). By F. J. Snell. With an Introduction by J. W. Hales. (Bell.)—The first qualification for writing about a literature is to like it, the second is to have read it, and the complete one, which includes both, is to understand it. Mr. Snell has apparently read most of the literature of his period, and seems to like some of it, but we fear he wants that spirit of sympathetic criticism which enables one to share and to understand an author's pleasure in writing. It is perhaps difficult to put oneself into this attitude, and certainly if it were possible it would not be fitting to discard the refinements of the five centuries of literature which lie between the age of Chaucer and our own; but our refinement should manifest itself in a more delicate appreciation of its merits and bearings than was possible to contemporaries—it should be an added pleasure, an analytical superposed on a synthetic delight. The fundamental canons of criticism are constant, the conventions vary from time to time, and one difficulty of a modern critic is to clear his mind as to the dividing line between them. The choice of subject-matter and its treatment are largely, if not entirely, matters of convention—the spirit in which it is treated is fundamental. We have been led to this train of thought by Mr. Snell's criticism of the mediæval mysteries and of Chaucer's loose tales. The subjects of the tales cannot be written of now in English literature; but in English alone their treatment is thoroughly clean and vigorous, and Mr. Snell's touch of whitewash when he speaks of reminding his readers of Chaucer's "limited liability" for them simply suggests an indecency which did not exist. In the mysteries the making of Cain into an English farmer, grumbling at the weather and the taxes, is not due to ignorance of the facts about Cain on the author's part, nor can the sudden change from adoration of the godhead of Jesus to appreciation of His infant charm be justly called "profoundly childish or profoundly irreligious" (p. 95). The critic who sees in the incident a proof that "the spirit [of miracle plays] always verges on the irreverent: the art, in its turn, is invariably childish," must surely be blind to the fact that the shock a modern feels at it is due solely to a scarcely veiled disbelief in the theological tenet involved. Modern science brings us back to the mediæval standpoint on a higher plane; the "flower in a crannied wall" is as great a mystery to us, as worthy of all reverence, as the deepest secret of the universe. We have thought it right to go into this matter because we feel that Mr. Snell's book has some merit. It contains the facts, and, we should judge, the ladylike opinions which would bring a candidate through the higher local examinations—nay, it may even send a few students to the original works. The English is generally correct, though "implicit fools" (p. 94) is not what Mr.

Snell meant when he was writing. But the subject is too much for the author, and we must regret that the fancied need for the symmetry of a "series" has been responsible for the issue of the book.

The Andria of Terence. Edited by H. R. Fairclough. (Boston, U.S., Allyn & Bacon.)—The 'Andria' is an old friend: we have read and reread it, and more than once seen it performed in the Westminster Dormitory, but have enjoyed the necessity of again perusing it more critically. We have on our shelves and are familiar with editions by J. Davies (1858) and T. Papillon (1875), and Fleckeisen's text (1884). The present accomplished edition suggests that Plautine and Terentian studies have progressed at a great rate during the last half-century. The text has been greatly purified by the labours of such scholars as the eminent American Minton Warren; many questions of prosody have been solved by Mr. W. M. Lindsay that Wagner and Parry could not settle; Latin grammar has been exhaustively treated in the historical method by various scholars; and early Latin literature has been subjected to searching criticism by a host of keen intelligences. If then Mr. Fairclough is able to outclass previous commentators, the fact is largely due to his temporal "coign of vantage." But much praise is due to an editor who, by covering all the ground, is enabled to represent in an edition of one play the present state of Terentian scholarship. We have seldom read a better literary introduction than that before us. The student is provided with a proper historical perspective for the problems of Latin comedy in an essay on the development of Roman comedy, which, after dealing with the elements of a native drama and the literary awakening of Rome, goes back to sketch briefly Greek comedy and its transplantation to Rome. Mr. Fairclough is a master of his subject; there is apparently little that he has not read, though he seems to be unaware of H. Nettleship's paper on the Satura. On what principle does the editor sometimes translate his Latin quotations and sometimes not? On the question of the date of Terence's birth, we would suggest that if he produced his first play at the age of nineteen he was undoubtedly precocious; but we have Menander doing the same thing, and Apollonius Rhodius producing his 'Argonautica' at twenty. The introduction is interesting in that besides the usual topics it discusses dramatic entertainments generally, the division of plays into acts and scenes, the actors and their costumes, and the theatre and conditions of representation. Prosody and metres are explained at length, as also are the language and orthography of Terence. The text of the 'Andria' is a notorious crux, and consequently the subject is properly relegated to an exhaustive appendix. Mr. Fairclough is conservative enough to reject many conjectural readings adopted by Fleckeisen in his second edition (1898). This appendix is, as we have hinted, a sign of the times: Mr. Papillon has nothing to say on the text, except here and there as occasion arises in the notes. In what we have to say of the text and notes it should be premised that the editor adopts the system of continuous numbering of lines, which certainly deserves general adoption as being most convenient for purposes of reference. In ll. 51, 52 the words *Sosia.....potestas* are wisely rejected as a prose gloss on the preceding line, according to C. F. Hermann's suggestion. In l. 102 Bentley's clumsy transposition of *hic mihi*, in order to relieve the metrical difficulty, is rendered unnecessary by F. Cramer's study on the quantities of *mihi, tibi*, &c. Conradt's conjecture *interoscitantis* (l. 181) rightly supersedes Bentley's *interea* for the MS. *inter*. We regret that in l. 787 the editor accepts *ne te*

credas instead of *non*, because Fleckeisen regards *non* for *ne* as a solecism: the usage is good enough for Virgil ('Georgic,' i. 456). For *postilla* (936) F. Skutsch's *poste* is wisely adopted. The interesting l. 973 here reads *Solus est quem diligant di*, where common variants are *es* and *diligunt*. We agree with Mr. Fairclough: commentators have been too easily led away by the proverb, "Whom the gods love die young." Naturally the additional scene on the betrothal of Charinus is rejected. The notes are good specimens of sound scholarship.

The Eumenides of Æschylus, edited by L. D. Barnett, is one of the "Illustrated Greek Series" published by Messrs. Blackie. The work is on the whole excellently done. The introduction contains short essays on the 'Erinyes,' 'Orestes and the Atreidae,' 'The Areopagus and Orestes,' and 'The Purpose of the Oresteia,' and also an account of the theatre of Æschylus and a brief biography of the poet. We notice with a query the spelling of Trozen, Secyon, and Eleuthereus (as a title of Dionysus). The grammatical notes would be improved by the addition of parallel quotations and reference to some good school grammar. Dr. Barnett rightly, and in common with all commentators on Æschylus since Paley's time, expresses his obligations to that distinguished scholar. We the more regret that at least one of Dr. Barnett's translations reminds us of Paley at his worst: *ἐνοικίον δ' ὄρνιθος οὐ λέγω μαχίην* is not translated, but traduced, when rendered "I will not dwell on the fighting of the domestic fowl." It is this sort of looseness on the part of school editors that makes it so difficult for teachers to encourage a good level of translation. In the index to the notes another word is printed for *ἐι* in the reference to l. 230.

OUR LIBRARY TABLE.

WHEN we reviewed 'The Annotated Constitution of the Australian Commonwealth' we permitted ourselves the remark that for the general reader there is no book on the Commonwealth fundamental law so good as the Federal 'Hansard,' the excellent index to which enables us to look out the debates on every clause, and to see the reasons given by the framers of the Constitution. More formal documents are, however, necessary for lawyers, and perhaps for constitutional students, and we welcome the appearance, from the publishing house of Mr. John Murray, of *The Constitution of the Commonwealth of Australia*, by Mr. Harrison Moore, Dean of the Faculty of Law in the University of Melbourne. The book seems to us sound and clear. The author shows himself, perhaps, a little too much of a lawyer for the general reader when he contradicts the statement that in the United States "the Supreme Court pronounces Acts of Congress invalid," though he admits that "the Court may decide that an Act of Congress is not to be taken into account, since it is an act beyond the constitutional powers of Congress." In referring to the same matter as it concerns Australia he writes of "the duty of passing upon the validity of Acts": a sentence in which apparently there is an omission of a word. The book has been put through the press in the author's absence in Australia, but we have not noticed any other slip, and this one is unimportant. We are able heartily to praise the volume.

MR. WILLIAM HEINEMANN publishes *Olara in Blunderland*, by Caroline Lewis, a volume of political skits, involving a very accurate knowledge of the House of Commons, and chiefly, though not entirely, directed against Mr. Balfour. The parody of 'Alice in Wonderland' and 'Through the Looking-Glass' is one of the best specimens of that kind of literature, and the political

satire is in parts extremely good. As in all other imitations of Lewis Carroll's work, and as, indeed, in that work itself, the patience of the reader, if he is not in the right humour, is often sorely tried. The difference between good wonderland and flat stuff is great, and almost every writer gives, in almost every page of the kind, specimens of both. What pleases us most is the chaff of Mr. Spenser Wilkinson's adurations to John Bull in the columns of the *Morning Post*, and the total failure of the strategist to make any impression upon the worthy, good old man. The picture, for example, of John Bull standing "on his head," firing at the ideal Boer with a blunderbuss, with Mr. Spenser Wilkinson asking John Bull,

Do you think, after all, you were right?

is extremely laughable. The next best thing in the volume is the treatment of Lord Rosebery as the Cheshire Cat. His portraits in that capacity are most humorous. Clara—that is, Alice—that is, Mr. Balfour—addresses the Cat in excellent chaff of the original:—

"Up a tree again!.....I wish you wouldn't always sneer at me like that, you nasty thing. There would be some sense if you would tell me which way I ought to go, but going on sneering and doing nothing else is enough to make one quite cross."

"Smiling, I call it," said the Cat, "not sneering. You should always be polite, even to your superiors."

"Oh, call it what you like," returned Clara, "but do stop and tell me where to go."

"Well," said the Cat, "that depends where you want to get to, and you don't seem to know yourself."

"You see," said Clara, "I've tried the Dodo and he's too old-fashioned; and the Red Queen, she's too fast; and the Duchess, she's too slow."

It should be explained that the Dodo is Mr. Chaplin, that the Red Queen is Mr. Chamberlain, and the Duchess, Lord Salisbury. There is an amusing poem in the chapter on Crumpty-Bumpty, an obvious name for "C-B," on the relations between that leader and some of the Liberal Party:—

I sent a message to the Tail,
I asked them, "Is the show to fall?"

The Tail replied, with much regret,
"We will support you, Sir, and yet—"

I held a meeting large and strong,
I made a speech, and it was long.

I said, "I'll end this Dreadful Mess,
I'll abdicate at once, unless—"

The poem continues in the same amusing form with guarding words such as "But still—," at the end of most of its stanzas.

THE fifth volume of Messrs. Kegan Paul's "British Empire Series," called *General*, which is a concluding book of Sunday-afternoon lectures at the South Place Institute, Finsbury, is, like the other volumes, of most unequal merit. Some of the papers are excellent; others are extraordinarily feeble. The account of the Channel Islands is most interesting. We note that the author includes the group in "the United Kingdom." We are not sure whether the Channel Islands are or are not a part of the United Kingdom. They are in a position different from the Isle of Man and peculiar to themselves. They are probably not now a separate kingdom, joined only to the Crown by a merely personal union; but their position is so anomalous that antiquaries, historians, and constitutionalists might debate for ever, without settling it, the question whether the Home Secretary in his action in respect to Guernsey and to Jersey laws is or is not dealing with them as part of the United Kingdom. The author of this excellent paper writes several times of English as displacing Norman-French, but he conceals the fact that French, not specially Norman, is playing an increasing part in the commerce of the islands. The fact is that the French population of Jersey is growing rapidly, and that the number of French citizens in the island is so great

that the reduced Jersey militia are faced by a considerable number of inhabitants of Jersey who are French soldiers. He speaks of "compulsory military service" as existing in the islands, but does not mention the new law of Guernsey, and that new law of Jersey which was drafted at the time when his lecture was delivered, and which has now passed through the States.

The article on the navy is one which maintains sound doctrine, but expressed in language of much exaggeration. The suggestion that fifteen years ago we knew little of the navy and of the Empire is followed by the statement that at that date "the fleet was less than half its present strength." If the author means actual strength, of course the fleet of fifteen years ago could not for one instant have faced a tenth of the fleet of the present moment. The ironclads of fifteen years ago are almost as much out of date as would be Noah's Ark. But if he means that, relatively to foreign fleets, our fleet of 1887 was in the position which he describes, he is wrong. Even before the Hamilton programme of 1888, the Northbrook programme of 1885 had brought us up to about the same relative position as compared with France and Russia as that which we stand in now; while as compared with the United States, Germany, and Japan, or as compared with the fleets of the world generally, we are in an altogether inferior position now to that which we occupied fifteen years ago. When the author describes the present of the price of an ironclad by Cape Colony he uses language entirely inconsistent with the facts of the seventeenth and eighteenth centuries, which he forgets in his description of the principle of colonial contribution towards Imperial defence as new. In his account of destroyers he assumes that they are still peculiarly British, whereas the fact is that the lead which we took in their construction has been so rapidly followed by other powers that even Russia is proportionately stronger in large destroyers than we are. In assuming, as the author does, that we can only carry out our naval policy by masking or blockading foreign fleets with the famous three to two and two to one superiority of strength, he differs from the newer naval school and from the Admiralty, and puts us unfortunately in a position in which undoubtedly we do not stand against probable opponents in any future war. He is wrong in stating that the Russians broke their treaty as to the Black Sea in 1870 "without a protest from this country." The protest and the language held by Lord Odo Russell to Germany at Versailles were as violent as any known to history; but the fact is that, after many months of wrangling, we backed out on the execution of a formal declaration by Russia that she had not the right or power to do that which in fact she had done: a characteristic attitude on the part of both powers, but one not implied in Mr. Wheeler's too direct words. It is not the case that the Admiralty promised last year to send more destroyers to the Mediterranean "directly they were built." The increase was effected slowly, but not by building. There is a misprint in the name of a ship in the case of a famous French Corsair. Although we have sharply criticized the paper on the navy, it is, on the whole, one of the best in the volume, being marked by a vigour which is wanting in many others.

The paper on the British mercantile marine, which is able, assumes too easily that we shall not take special legislative means for dealing with aliens in our ships. The author libels British seamen in regard to their drunkenness as compared with that of the Scandinavians, a charge by no means generally admitted by shipmasters and officers of the mercantile marine; and he goes too far in stating that the Lascars on the P. & O. ships are as good as Englishmen. In the Channel (and these

ships come to London) the Lascar is sadly inferior in the winter months. The statement that our merchant ships are much better manned than "American" ships is not now true; and the provisioning and care for the comfort of the seamen in the merchant ships of the United States are now in noticeable contrast to the conditions which, unfortunately, still prevail on board too many British ships.

The general chapters on Imperial unity are of no special moment. It is hardly the case that Australian opinion is coming round to Imperial Federation, as seems to be implied by the statement: "The leading organs of the Australian press, which have hitherto been very shy of Imperial Federation in any shape or form, have begun to use the language of approval." The leading organs of the Australian press, perhaps unfortunately, do not on such subjects represent the views of the constituencies and of the majority of elected members of the Parliaments of some of the most important colonies. Mr. Hofmeyr's name is misspelt.

MESSRS. BELL & SONS have sent us the new edition of *Webster's International Dictionary*, firmly and at the same time attractively bound. Such binding is, in fact, a tribute which the book deserves, for it will be in constant use with the honourable minority who care for English. The present version, which reaches to 2,010 pages, is as good a dictionary for purposes of reference and of the general public as could be desired. It is strong in the American element, which has made so much advance of late years in English speech, and the supplement of 238 pages of new words shows laudable diligence, being the work of a body of experts under the leadership of Dr. W. T. Harris. We note with pleasure the recognition of many new terms in the advancing science of electricity, and of such a word as "semasiology" in philology, while the ordinary person whose wants are amply considered in various permanent sections of the book will find the novelties of the last few years—"bridge-whist," "sirdar," which Lord Kitchener brought from Egypt into current usage, and the South African words which sad experience has taught us, such as "kopje." In the main body of the work we note additions too. We looked not in vain for a distressing novelty which is only too much with us, and was not invented in time for the 'New English Dictionary,' "appendicitis." The new "argon" is also included here. We should like to plead for "agelast," but do not care about "ping-pong," which may be dead before it deserves to be canonized. The dictionary is a credit to all concerned. We wish that a tithe of the persons would consult it who invent foolish words for which there is no need, and misuse others from sheer ignorance. Then it would be a source of well-earned wealth.

MESSRS. T. C. & E. C. JACK have published the first volume of their "Edinburgh Edition" of *Lockhart's Life of Scott*, similar in its beautiful type and other attractions to their "Edinburgh Waverley," except that the binding is in two shades of blue. When we last noticed this masterpiece of biography we thought it surprising that it was not more frequently reprinted. Now we have a new issue with unique claims in its lavish and excellent supply of portraits and views, including Scott and his forbears, his first love (whose secret is now generally known), Dr. Alexander Adam, and a romantic view of Smailholm Tower. The further scheme of illustrations promised is all that could be desired. Only the fortunate can secure this limited edition. It would be worth while, we think, to reduce the size of the illustrations and the type for a popular edition.

WE have received new issues of the *Clergy List*, published by Kelly's Directories, a

compact mass of detail of creditable accuracy; *Lean's Royal Navy List*, No. 97 (Witherby & Co.); *Lodge's Peerage, Baronetage, &c.* (Hurst & Blackett), which shows constant attention to revision; and *Burdett's Hospitals and Charities* (The Scientific Press), an admirable record which the care and pains of Sir Henry Burdett have raised to an ideal year-book. There are many useful features besides the usual information in the *Newspaper Press Directory* (Mitchell & Co.) and *Vickers's Newspaper Gazetteer* (Vickers). The *English Catalogue of Books for 1901* (Sampson Low) is just out, and deserves, as usual, high praise from all who want prompt and accurate information. — *Kelly's Handbook to the Titled, Landed, and Official Classes for 1902*, published by Kelly's Directories, is as good as usual, and we can find no error in it.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Alexander (W. M.), *Demonic Possession in the New Testament*, 8vo, 5/
Banks (L. A.), *The Great Saints of the Bible*, 8vo, 5/
Faithful Sower (A.), *A Memoir of the Life of the Rev. George Ryerard, M.A.*, edited by his Daughter, 2/6
Henson (H. H.), *Cross-Bench Views of Current Church Questions*, 8vo, 12/
Parker (J.), *The City Temple Pulpit*, Vol. 6, 8vo, 3/6 net.
Rogers (J.), *Early English Church History for "The Catechism,"* cr. 8vo, 3/6 net.

Law.

- Macey (F. W.), *Conditions of Contract relating to Building Works*, 8vo, 15/
Mews (J.), *The Annual Digest of Decisions of the Superior Courts during 1901*, 8vo, 15/
Fine Art and Archaeology.

- Bute (Marquess of), *Scottish Coronations*, roy. 8vo, 7/6 net.
Cust (A. M.), *The Ivory Workers of the Middle Ages*, cr. 8vo, 5/ net.
Froissart's *Modern Chronicle*, told and pictured by F. C. Gould, 4to, 3/6
Little Engravings, *Classical and Contemporary*: No. 1, Albrecht Altdorfer; No. 2, William Blake, 4to, boards, 5/ net each.

Poetry and the Drama.

- Gallup (Mrs. E. W.), *Bi-literal Cypher of Sir Francis Bacon discovered in his Work Deiphered*, roy. 8vo, 10/6 net.
Hall (W.), *The Renunciation, and other Poems*, 2/6 net.
Lucian, *Translations by A. M. C. Davidson*, cr. 8vo, 5/ net.

Music.

- Boise (O. B.), *Music and its Masters*, cr. 8vo, 7/6
Glasenapps (C. F.), *Life of Richard Wagner*, Vol. 2, Translation by W. A. Ellis, 8vo, 16/ net.

Political Economy.

- Howell (G.), *Labour Legislation, Labour Movements, and Labour Leaders*, 8vo, 10/6

History and Biography.

- Airy (R.), *Westminster*, cr. 8vo, 3/6 net.
Barnes (A. A. S.), *On Active Service with the Chinese Regiment*, cr. 8vo, 5/ net.
Brown (R.), *Mr. Gladstone as I Knew Him, and other Essays*, 8vo, 7/6
Chateaubriand, *Translation by A. T. de Mattos of the Mémoires d'Outre-Tombe*, 6 vols. (Vols. 1 and 2 now ready), 8vo, 90/ net.
Curtis (W. E.), *The True Thomas Jefferson*, cr. 8vo, 10/6
Firth (C. H.), *Cromwell's Army*, cr. 8vo, 7/6
Gregorovius (F.), *History of the City of Rome in the Middle Ages*, translated by A. Hamilton: Vol. 8, Parts 1 and 2, cr. 8vo, each 4/6 net.
Reid (W. M.), *The Mohawk Valley, its Legends and its History*, 8vo, 15/ net.
Theal (G. M.), *The Beginning of South African History*, 8vo, 18/
Wilson (R. R.), *Washington: its Part in the History of the Nation*, 2 vols. 10/
World's History: Vol. 4, *The Mediterranean Nations*, imp. 8vo, 15/ net.

Geography and Travel.

- Frederiksen (N. C.), *Finland, its Public and Private Economy*, extra cr. 8vo, 6/
Macnab (F.), *A Ride in Morocco among Believers and Traders*, 8vo, 15/
Story (A. T.), *Swiss Life in Town and Country*, 8vo, 3/6 net.

Sports and Pastimes.

- Grimble (A.), *Shooting and Salmon Fishing and Highland Sport*, 4to, 21/ net.
Roosevelt (T.), *Ranch Life and the Hunting Trail*, 8vo, 10/6

Education.

- Graham (J. E.), *A Manual of the Acts relating to Education in Scotland*, cr. 8vo, 18/

Philology.

- Edgren (H.) and Burnett (P. H.), *The French and English Word-Book*, 8vo, 10/ (correction).
Plato, *Euthyphro and Menexenus*, edited by T. R. Mills, cr. 8vo, 4/6
Ten *Tragedies of Seneca*, with Notes, rendered into English Prose by W. Bradshaw, cr. 8vo, 7/6
Thompson (R. C.), *On Traces of an Indefinite Article in Assyrian*, cr. 8vo, sewed, 2/6 net.
Webster's *International Dictionary of the English Language*, with Supplement, 4to, cloth, 30/ net; 2 vols., cloth, 32/6 net; Supplement only, 10/ net.

Science.

- Clodd (E.), *Thomas Henry Huxley*, cr. 8vo, 2/6
Coulter (J. M.), *Plant Structures*, cr. 8vo, 6/ net.
Dixon (C.), *Birds' Nests*, cr. 8vo, 6/ net.
Fidler (T. C.), *Calculations in Hydraulic Engineering*, 8vo, 7/6 net.
Janet (P.), *The Mental State of Hystericals*, 8vo, 15/
Jukes-Browne (A. J.), *The Student's Handbook of Stratigraphical Geology*, cr. 8vo, 12/ net.
Kempe (H. R.), *The Engineer's Year-Book of Engineering Formulae*, cr. 8vo, leather, 8/
North (A. J.), *Nests and Eggs of Birds found Breeding in Australia and Tasmania*, 4to, sewed, 5/ net.
Roberts (B. W.), *How to Build a Three-Horse-Power Launch Engine*, 4to, 12/6 net.
Thornley (T.), *Cotton-Combining Machines*, 8vo, 7/6 net.
Wheeler (W. H.), *The Sea-Coast: Destruction, Littoral Drift, Protection*, 8vo, 10/6
Wood (W.), *Tables of Organic Materia Medica for Medical Students*, roy. 8vo, 5/ net.
Workman (W. P.) and Choep (R. H.), *The Tutorial Arithmetic*, cr. 8vo, 3/6

General Literature.

- Annual *Charities Register and Digest*, 8vo, 4/
Barr (R.), *The Victors*, cr. 8vo, 6/
Beavan (A. H.), *Crowning the King*, cr. 8vo, 2/6
Benson (E. F.), *Scarlet and Hyssop*, cr. 8vo, 6/
Burdett's *Hospitals and Charities*, 1902, cr. 8vo, 5/
Catherwood (M. H.), *Lazarre*, cr. 8vo, 6/
Clergy List, 1902, 8vo, 12/6
Crosby (E.), *Captain Jinks, Hero*, cr. 8vo, 6/
Cushing (F. H.), *Zuni Folk-Tales*, 8vo, 15/ net.
Davidson (L. C.), *The Theft of a Heart*, cr. 8vo, 6/
De Coulevain (P.), *Eve Triumphant*, translated by A. Hallard, cr. 8vo, 6/
Fairless (M.), *The Roadmender*, 12mo, 2/6 net.
Gilchrist (R. M.), *The Labyrinth*, cr. 8vo, 6/
Griffith (G.), *The Missionary*, cr. 8vo, 8/
Henderson (C. R.), *Introduction to the Study of the Dependent, Defective, and Delinquent Classes*, 7/6
High Treason: a Romance of the Days of George II., 6/
Johnston (M.), *Audrey*, cr. 8vo, 6/
Kellett (E. R.), *The Passing of Scyllid*, cr. 8vo, 3/6 net.
Legge (A. E. J.), *A Masque of Shadows*, cr. 8vo, 3/6 net.
Literary Year-Book, 1902, cr. 8vo, 5/ net.
Newbigging (T.), *Love's Cradle, and other Papers*, 3/6 net.
Niether (H.), *A Dream of Freedom*, cr. 8vo, 6/
Sagon (A.), *Dick Dashwood the Boy Squatter*, cr. 8vo, 3/6
Samuel (H.), *Liberalism*, cr. 8vo, 5/
Satchell (W.), *The Land of the Lost*, cr. 8vo, 6/
Sergeant (A.), *The Master of Beechwood*, cr. 8vo, 6/
Speight (T. W.), *As it was Written*, cr. 8vo, 3/6
Tales of my Father, by A. M. F., cr. 8vo, 6/
Vogel (H. B.), *Gentleman Garnet*, cr. 8vo, 6/
Wilkinson (D.), *A Wasted Life*, cr. 8vo, 5/

FOREIGN.

Theology.

- Gay (Monsieur), *Lettres de Direction Spirituelle*, Part 1, 6fr.
Fine Art and Archaeology.
Bonnaiffé (E.), *Études sur l'Art et la Curiosité*, 7fr. 50.
Cagnat (R.) et Lafaye (G.), *Inscriptions Græce ad Res Romanas Pertinentes*, Vol. 3, Part 1, 3m.
Collignon (M.) et Couve (L.), *Catalogue des Vases Peints*, 25fr.
Lehnert (G.), *Das Porzellan*, 4m.
Malteste (L.), *Lithographie de Léon Tolstoi*, 20fr.

History and Biography.

- Boatry (M.), *Intrigues and Missions du Cardinal de Tencin*, 5fr.
Franche (P.), *Le Prêtre dans le Roman Français*, 3fr. 50.
Jubainville (H. d'A. de), *Sur l'Histoire des Celtes*, 3fr.
Lefèvre-Pontalis (A.), *Les Élections en Europe à la Fin du XIXe Siècle*, 3fr. 50.
Lévy (A.), *Napoléon et la Paix*, 3fr.
Portes (R. B. des), *Charette et la Guerre de Vendée*, 7fr. 50.
Schmidt (L.), *Geschichte der Wandalen*, 5m.

Geography and Travel.

- Bellessort (A.), *La Société Japonaise*, 3fr. 50.
Joanthe (L. de), *Croisières en Océan et Méditerranée: Le Yacht Royal Maroussia*, 5fr.

General Literature.

- Beaume (G.), *Jacinthe*, 3fr. 50.
Brisson (A.), *Florise Bonheur*, 3fr. 50.
Chance (J.), *Le Pari d'un Lycéen*, 3fr.
Feuillet (Madame O.), *Le Veu de Béatrice*, 3fr. 50.
Lorrain (J.), *Princesses d'Ivoire et d'Ivresse*, 3fr. 50.

SOME LATER REMINISCENCES OF DR. S. R. GARDINER.

THE admirable notice of Dr. Gardiner in the last issue of the *Athenæum* cannot fail to have given satisfaction to those who appreciated his exceptional and enduring labours as an historian, as well as that far smaller class who were his acquaintances or friends. It may seem presumptuous to add anything to it, but as one of Dr. Gardiner's acquaintances—I think I may say friends—of recent years I should like to corroborate the estimate formed of his exceptional kind-heartedness and his gentle, sympathetic treatment of all with whom he came in contact. No matter how elementary the question, within his own period, propounded to him either by letter or word of mouth, he was ready to answer it and to take trouble with his answer as though he were a man of much leisure. His simple courtesy, even in trifles, was a part of his very nature.

On one occasion I asked him in the British Museum for the address of the writer of an historical article in the *Fortnightly*; he replied he had it at home and would bring it to me at the Museum the following day. Two days after I received a most apologetic note, enclosing the address, and explaining the unexpected reason that had prevented his coming to town.

My personal acquaintance with Dr. Gardiner, though we had previously corresponded, began in the Museum some years ago in a curious way. Anxious to consult three or four volumes of that vast storehouse of contemporary Commonwealth literature, the 'King's Pamphlets,' or Thomason tracts, I found the particular volumes I required were in use. Noticing that a gentleman near my seat had two great piles or stacks of these volumes by his side, I at last mustered courage (as I had to return to the country the next day) to ask him if he could spare me certain ones for a few minutes. The request was at once granted, and the suggestion made that I should take the vacant place by his side. A quaint apology for monopolizing so many of these tracts revealed the interesting fact that I was speaking to Dr. Gardiner. At his proposal we had lunch together, and finding that I knew well one of the important battlefields of the great Civil War, he did me the honour of making many inquiries, which were afterwards renewed by letter. This was the first of many subsequent conversations, mainly on his own period and his own works, though a less egotistic man could hardly be conceived.

A large proportion of his later writings went straight to the press from the Museum, without any correction of language. When there (I was often near him) he generally wrote rapidly, and usually with three or four printed works or small MS. books of extracts open before him. His patient research, even on comparatively small matters, is well illustrated by his treatment of the Thomason tracts. Those who have consulted them know well the superfluity of weekly news-letters that abounded during several years of the great historic strife, such as 'The Moderate Intelligencer,' 'The Kingdom's Weekly Intelligencer,' 'The Perfect Weekly Account,' 'Mercurius Britannicus,' 'Mercurius Melancholicus,' 'Mercurius Pragmaticus,' 'Mercurius Anti-Pragmaticus,' 'Mercurius Rusticus,' 'Mercurius Bellicus,' 'Mercurius Medicus: a Sovereign Salve for these Sick Times,' and several others. Students are also aware how provokingly similar the brief accounts of these various letters, even as to some most stirring event, are usually found to be. Once when I was talking to Dr. Gardiner as to the preliminary disposition of troops the day before a particular battle, he produced a large sheet of foolscap on which, in parallel columns, he had written down extracts from fifteen different news-letters or like sources as to the events of the day in question, the points wherein they differed being carefully underlined. In his history the result of all this digested material is given in a single brief paragraph. No one reading it would have the least idea of the conscientious labour involved in its production.

There is something indelicate and occasionally distressful to more intimate friends or relatives in giving to the public scraps of the private conversations of departed celebrities in the way that is nowadays becoming too common. But I trust I am not offending against any canons of good taste in stating one or two matters relative to Dr. Gardiner's own writings drawn from comparatively recent conversations. On one point I am sure some of your contemporaries are mistaken, namely, in implying that it was a drudgery and ungenial to him to have to teach as well as write history, owing to the lack of affluent circumstances. Others have hinted that it was only

res angustæ that made him accept publishers' proposals to produce a 'Student's History of England' or an 'Historical School Atlas.' I can only say that I have heard from his own lips, on more than one occasion, statements as to the great pleasure that it gave him to talk as well as to write on historical subjects. He believed that he owed his health and power of achieving so much writing to this change of occupation. As to the short general history, his most genuine and unaffected interest in modern school education led him to take exceptional pleasure in its production, and he did not hesitate in his own simple way to show real gladness when he heard of it being used or appreciated. The success of his daughter's important school for girls at Southwold, Suffolk, gave him much gratification.

It need not, therefore, be supposed that the great historian's success as an oral teacher of history at King's College and elsewhere was any real hindrance to his written work. Possibly, however, the termination of his labours, so far, at all events, as the death of Cromwell, might have been reached had it not been for another interrupting cause. He had a certain amount of regret that he had been persuaded to write the beautifully illustrated monograph on Cromwell issued by Messrs. Goupil. Speaking to me one day on that volume, soon after its issue, he said, with one of his gentle smiles:—

"I am half sorry I ever undertook it; the pictures were so good, I felt obliged to try after a better style than I usually write, and it interrupted me sadly. I think it has checked me by nearly a volume."

Other of his literary remarks keep coming to my mind, but I will content myself with one more. He said, during the last conversation I had with him, shortly before his seizure, concerning a review in the columns of the *Athenæum*:—

"I never remember being ruffled for a moment by a review of anything of mine. I have sometimes profited much by them, though they have oftener amused me—but then I too am a reviewer."

O.

4, Petty Cury, Cambridge, March 4th, 1902.

In the appreciative notice of Dr. Gardiner in last week's *Athenæum* there is a certain injustice in coupling his name so closely with the 'School Atlas of English History.' That book professed only to be "edited" by him; it is confessedly based on the 'Public Schools Historical Atlas,' and its index (judging by the headlines on the verso) appears to be taken bodily from the earlier production. Though the 'Atlas,' so far as I know, is the best of its kind, it does not attain that harmony of design and that thoroughness of execution which mark Dr. Gardiner's own work in the educational department.

I should further like to suggest that you have omitted from your notice that portion of Dr. Gardiner's work which was most distinctly helpful to teachers. I mean his part of the article 'England' in the ninth edition of the 'Encyclopædia Britannica' (from 1603 onwards). His part of the 'Introduction to English History' is all "wood"; most text-books are all "trees." One or two brilliant short books give delightful descriptions of pet trees, but in this article, better than anywhere else, we can see both the wood and the trees in due relation to one another.

J. S. LINDSEY.

HENRY VIII'S CORONATION OATH.

West View, Pinner, March 3rd, 1902.

FROM your review of Mr. Wickham Legg's 'English Coronation Records' it appears that a facsimile is given in that work of "a new coronation oath, with corrections by Henry VIII. in his own hand." On this you remark:

"The headstrong and despotic character of that monarch is thus foreshadowed on the very threshold of his reign. The young king's earnest desire was evidently in the direction of watering down all efficient expressions designed to check a monarch's unlimited sway. He attempted to render these safeguards valueless by the introduction of a variety of qualifying phrases, such as 'according to his consciences,' 'not prejudicial to his crowne,' and 'in that which honour and equite do require.'"

You add that, notwithstanding this, Henry had eventually to take the oath according to ancient usage.

From these remarks I fear that you and Mr. Legg have both fallen into an old blunder. The facsimile, of course, is from the Cottonian MS. Tiberius B. viii. f. 100, of which a facsimile had already been engraved by Sir Henry Ellis in vol. i. of the second series of his 'Original Letters.' And Ellis not only printed the text of the oath with the royal emendations, but prefixed the remark that one part of those emendations "especially indicated that Henry looked to something like supremacy in the Church of England at the very outset of his reign."

This observation of Ellis was founded on an imperfect acquaintance with the State Papers of Henry VIII. The corrections in the King's hand do undoubtedly mean "something like" royal supremacy, and for a very good reason. They were not made "at the very outset" of the reign, but after Henry had actually thrown off the Pope and asserted royal supremacy as a principle in Church and State. They belong to the twenty-sixth year of the reign, not to the first; and a notice of the document will accordingly be found in the seventh volume of the Calendar, No. 1378. The official hand of the original text which the King has corrected is there said to be Wriothesley's—a point on which I am by no means confident now. There were a number of official hands a good deal resembling each other about that date. But one thing is absolutely certain—that you do not see any handwriting of that type in the first years of Henry's reign. The object of the document, moreover, is shown in the title prefixed. It was headed by the clerk, "The Othe of the Kynges Highnes," and Henry has added, in his own hand, "at every coronation."

Ellis's mistake has been an amusing source of error. Audin, in his 'Histoire de Henri VIII.,' has worked out the result dramatically. The scene at the coronation is described, where the Archbishop of Canterbury asks the king if he will uphold the ancient liberties of the Church, and he promises to defend them. Then—

"La cérémonie était à peine achevée que le prince demandait l'original du serment qu'il venait de prêter, prenait une plume et, renfermé dans une chambre secrète, altérât de sa main la formule sacramentelle.....Il maintiendra les libertés de la sainte Eglise, autant qu'elles ne préjudiqueront en rien à sa juridiction et à sa dignité royale.....Henri referma le livre, sans montrer à personne les interpolations faites de sa main.....Quand sa bouche murmurait au pied de l'autel le serment d'Edouard, son cœur était parjure."

That retirement into a secret chamber and correcting the oath with his pen so as to release him from his obligations to the Church is very remarkable; but how he expected it to be effective when done in secret, and the result not shown to anybody, is not clear. It was curious, too, that he should have been able to secure absolute seclusion in Westminster Abbey on the day of his coronation.

Not having Audin's book at hand, I have quoted the extracts given from it by Father Doreau in his book on the Carthusian martyrs; but I have no doubt of their accuracy.

JAMES GAIRDNER.

. In justice to Mr. Legg it should be stated that 'Coronation Records' is silent as to the date of Henry VIII.'s corrections of the oath. The date of this draft is a matter

of conjecture, but it is a point on which Mr. Gairdner's opinion has the greatest weight.

THE SPRING PUBLISHING SEASON.

MESSRS. BEMROSE & SONS announce the following new and forthcoming publications:—A history, to be published by subscription, of the parish of Westbury in the county of Buckingham, by the Rev. R. Ussher,—Church and Reform, being essays relating to reform in the government of the Church of England, edited by Montague Barlow, with contributions by the Bishop of Hertford, the Dean of Norwich, and other writers,—The Harmony of the Collects, Epistles and Gospels, by the Rev. Melville Scott,—A Short History of Sepulchral Cross-Slabs, with reference to other emblems found thereon, by K. E. Styan (to be published by subscription),—and Memorials of Old Buckinghamshire, edited by the Rev. P. H. Ditchfield.

Messrs. Isbister & Co. have in hand:—A Life of Lord Salisbury, by F. D. How,—The Coronation Book, by Dean Cust,—With the Wild Geese, Poems, by the Hon. Emily Lawless,—The God of his Fathers, Tales of the Klondyke, by Jack London,—Life on the Stage, by Clara Morris,—The Photographic Butterfly Book, by E. K. Robinson,—Cats and All about Them, by Frances Simpson,—Twenty-two Talks in Every-day Religion, by T. L. Cuyler,—Pages from the Life of an Educational Freeland, translated from the German by W. H. Herford,—Tales by Three Brothers, by Phil Robinson, E. K. Robinson, and H. P. Robinson,—in "The Anglo-Saxon Library": Bunyan's Pilgrim's Progress; Emerson's Essays, first series and second series; Emerson's Nature, Addresses, &c.; The Autocrat of the Breakfast Table; Some Literary Essays and Some Historical Essays of Macaulay,—and some new and cheaper editions.

Messrs. S. W. Partridge & Co. announce the following books:—King and Consort, a popular account of Edward VII. and Queen Alexandra,—Queen Alexandra, the Nation's Pride, by Mrs. C. N. Williamson,—Cameos from Nature, by Lydia Gumersall,—Power for Witnessing, by A. F. Ballenger,—Mosaics: a Thought for Every Day, by J. C. Wright,—in the "New Century Leaders": Dr. Barnardo, by the Rev. J. H. Batt; F. B. Meyer, by Miss Jennie Street; and J. Clifford, by C. T. Bateman,—and new volumes in their cheap series.

Mr. Elkin Mathews's spring announcements include: A Guide to the Best Historical Novels and Tales, by Jonathan Nield,—and in the "Vigo Cabinet Series" the following volumes: Ibsen's Lyrical Poems, selected and translated by R. A. Streatfeild; Uryln the Harper, and other Song, by Wilfrid W. Gibson; and The Cynic's Breviary: Maxims and Anecdotes from Nicolas de Chamfort, selected and translated for the first time by W. G. Hutchison,—also Ballads and Lyrics, by Bliss Carman,—and A Broadsheet, illustrations hand-coloured by Jack B. Yeats and Pamela C. Smith, with letterpress by Prof. York Powell, W. B. Yeats, "A. E.," &c., monthly.

Messrs. Sands & Co. are publishing: India, Past and Present, by W. S. Lilly,—Toscanelli and Columbus, by H. Vignaud,—The Land of the Amazons, by the Baron de Santa Anna Néry, translated by G. Humphery,—The Life and Reminiscences of Robert Wallace,—A History of Pont-y-tu-Prydd, by W. B. Coventry,—Calendar of the English Saints and Martyrs, by Canon Fleming,—St. Edmund of Canterbury, by Mgr. Ward,—Ballads and Legends of the Saints, by I. Oswin,—The Convents of Great Britain, by F. M. Steele. In Fiction and General Literature: Prince Charming, by Rita,—The Knights of the Cross, translated by J. Manson,—Of his Kin, by J. D. M.

Douglas-Thomas,—The Strange Adventures of John Smith, by W. H. Hudson—Man, Woman, and a Million, by A. Danziger,—The Thames at Dawn and Sunset, drawn by E. M. Pike, described by H. Baker,—The Seasons, illustrations by A. Sawyer,—Types of British Plants, by C. S. Colman,—French Dishes for English Tables, by C. De Pratz,—and a number of juvenile and other illustrated books.

Messrs. Duckworth & Co.'s list of publications includes a novel by Mrs. W. K. Clifford,—Léa, by Marcel Prevost, translated by Ellen Marriage,—Twenty-six Men and a Girl, by M. Gorky,—El Ombú, by W. H. Hudson,—St. Augustine and his Age, by Joseph McCabe,—The Road-mender, by M. Fairless,—European Fungus—Flora, by George Masee,—The Lesson of Evolution, by F. W. Hutton,—S. Antony of Padua, by the Abbé Lepine,—S. Gaetano, by R. de M. la Clavière,—and a "Popular Library of Art," for which the first volumes will be Dürer, by L. Eckenstein; Rossetti, by F. M. Hueffer; Rembrandt, by A. Bréal; and Fred Walker, by C. Black.

Mr. Brimley Johnson announces: Lady Duff Gordon's Letters from Egypt, including the Last Letters, revised throughout by Mrs. Janet Ross,—Buller's Campaign, with the Natal Field Force, by Lieut. E. Blake Knox,—My Log-Book; Outward and Homeward Bound: a Journal for Ocean Travellers, fully decorated by Miss Blanche McManus,—Moods and Outdoor Verses, by Richard Askham,—and Applied Religion, an Essay, by W. Winslow Hall.

'SEPOY GENERALS.'

YOUR reviewer has now done what he should have done before he accused me of a gross error—consulted some competent scholar as to the meaning of Fadnavis. He stated Fadnavis should be "Farnavis, the title of the minister of Bâji Rao." Twenty years ago I edited a volume of State Papers relating to Maratha affairs. I used Fadnavis for Farnavis and Rav for Rao. A clever critic proved that by the use of these terms I clearly showed I was not acquainted with the elements of any Oriental tongue. I happened to be at the time one of the professors of the Deccan College, and my proofs had been corrected by a Maratha, a Sanskrit scholar of European reputation. It is a little hard that I should be pursued by a similar ignorance twenty years later. Your reviewer says he has never seen Mahadji, but that is highly probable, considering that he had never seen Fadnavis.

Your reviewer writes: "There is no question that to add 'clan' after 'Khel' is superfluous." If your reviewer will turn to 'The Career of Major Broadfoot, C.B.,' at p. 137 he will find "Kooder Khel is an open village." But if Kooder Khel had been a clan the author would have written Kooder Khel clan. Khel means both a clan and a collection of tents.

Your reviewer writes: "Herbert Edwardes knew better than to write zumborhuhs." In 'A Year on the Punjab Frontier,' written by Edwardes, we have, at p. 84, "twenty zumborhuhs," and at p. 85 we again have "twenty zumborhuhs." At p. 222 Herbert Edwardes writes "losing all their zumborhuhs." At p. 223 Herbert Edwardes writes "the report of the zumborhuhs." Examples might be multiplied, and yet your reviewer states, "Herbert Edwardes knew better than to write zumborhuhs." Edwardes revised the proofs of the book cited above, and so, to use the words of your reviewer, it was "competently prepared for publication."

"The rule not to alter the spelling of quotations is quite sound," writes your reviewer, "but should not prevent the revision of evident slips of the pen." Much danger lieth in altering what a reader or editor considers an evident slip of the pen. I have spent many

a day in verifying an "evident slip," and discovered it was no slip. G. W. FORREST.

I DID not write of "gross error," but "The volume bears traces of having been prepared in haste, without sufficient attention to minor matters." Some twenty instances are given and more could be added, and it is further stated that "many of these mistakes and blemishes may seem scarcely to require notice," &c. To these statements, which are not, I hope, unfair to 'Sepoy Generals,' I must adhere. THE REVIEWER.

. We cannot insert any more on this subject.

Literary Gossip.

MESSRS. LONGMAN are publishing an important new 'History of England,' primarily political, which aims at giving the results of the latest research in readable form. The list of names is a guarantee for expert treatment. The Rev. William Hunt and Mr. R. L. Poole will be responsible for securing unity of treatment between the following sections and authors: Vol. I. to 1066, by Mr. Hodgkin; Vol. II. to 1216, by Prof. G. B. Adams; Vol. III. to 1377, by Prof. Tout; Vol. IV. to 1485, by Prof. Oman; Vol. V. to 1547, by Mr. H. A. L. Fisher; Vol. VI. to 1603, by Mr. A. L. Smith; Vol. VII. to 1660, by Prof. F. C. Montague; Vol. VIII. to 1702, by Prof. Richard Lodge; Vol. IX. to 1760, by Mr. I. S. Leadam; Vol. X. to 1801, by the Rev. William Hunt; Vol. XI. to 1837, by the Warden of Merton; and Vol. XII. to 1901, by Mr. G. W. Prothero.

EVER since his retirement from office Lord Goschen has been steadily engaged on the life of his grandfather, 'George Joachim Goschen, Publisher and Printer, of Leipzig, 1752-1829.' The work is now all in type and undergoing a final revision, but as the approaching Coronation season is expected to be an unfavourable time for serious literature, it has been decided to postpone the publication of the memoir till autumn.

MR. SIDNEY LEE is revising for separate issue the memoir of Queen Victoria which he contributed last year to the concluding volume of the Supplement of the 'Dictionary of National Biography.' Messrs. Smith, Elder & Co. propose to publish the volume in the early autumn.

MR. A. F. POLLARD, who recently published 'England under Protector Somerset,' will contribute to Messrs. Goupil's series a volume on King Henry VIII. It is expected that the book will be issued in May.

SEVERAL people have been inquiring what Dr. Beattie Crozier's views on Mr. Kidd's new book are. Their curiosity will be gratified in the April number of the *Fortnightly Review*, in which Dr. Crozier will discuss the book at length.

PROF. STANLEY LANE-POOLE's work on the topography and history of Cairo is in the press, and will very shortly be published by Messrs. Dent.

MESSRS. SMITH, ELDER & Co. will publish next week a story of the South African war entitled 'Nora Lester,' by Miss Anna Howarth, the author of 'Jan: an Afrikaner.' They will also issue next week a new and cheaper edition, with all the illustrations, of F. Anstey's popular 'Lyre and Lancet.'

MR. CHARLES A. COOPER, editor of the *Scotsman*, for a good many years past has been obliged to winter abroad. This season he is at Madeira. On some previous occasions the letters he has sent home have been gathered into volumes, as in the case of his Egyptian 'Seeking the Sun' and 'Letters on South Africa.'

THE large collection of books and pamphlets by or relating to Thomas Paine—first or early editions—made by Mr. Moncreu Conway while writing Paine's life and editing his works, has been purchased by the Library of Congress. The collection includes a number of prints, engraved portraits, cartoons, caricatures, and autograph letters of Paine.

COUNT LUTZOW, who is engaged upon the volume on Prague for "The Mediæval Town Series," is also writing for Messrs. J. M. Dent & Co. a volume on John Huss. The work will be a somewhat elaborate one, and probably in two volumes. Count Lutzow will give not only a biography of Huss, but also a picture of the time in which he lived.

WE hear that at Merchant Taylors' School one master of long standing has already been retired with six months' notice, another is shortly to finish a long service, and three more are being dismissed. Of these three, one has served twelve years, the second twenty-three, the third twenty-five. The first gets no compensation, the second a year's salary, and the third a *solatium* of 100%. We suppose that the responsibility of these dismissals lies not with the head master, but with the Court of the Company. But has it not been the custom invariably to pension masters at the close of their term of service at Merchant Taylors'? These three have been working, in spite of any formal agreement as to termination of employment, in the strong presumption that similar treatment would be meted out to them; and in one case at least another excellent opening was refused, mainly on this presumption. Reform may be needed on the staff, but it is clear that definite rules as to the tenure of assistant masters must be made. A pension scheme or some equivalent arrangement ought to be adopted at once.

THE inquiry into the whole system of tenure in secondary schools which was asked for by the Incorporated Association of Head Masters in conjunction with the Assistant Masters' Association has not been granted. The heads of the Board of Education do not think that at the present time such an inquiry could profitably be entrusted to the Consultative Committee. No doubt the Board of Education will not feel itself formally bound by the usage of the Charity Commission, which in the great majority of its schemes has put head masters into the position of autocrats; but there is a palpable need of some *via media* for assistant masters between the fixity of tenure prevalent in the early part of the nineteenth century and the serious insecurity of the present day.

DURING the third and fourth weeks of this month Messrs. Puttick & Simpson will sell the library formed by the late Mr. Thomas Preston, of the Privy Council Office. The first portion consists of a remarkably

interesting series of books and engravings relating to military subjects in general, and to the volunteer movement in particular. This is, we believe, the first collection of books of this character offered in this country. It includes the excessively rare tract by Capt. Thomas Plunket, 'The Character of a Good Commander,' 1689, with several other publications of a similar nature issued during the seventeenth century. The general library (with which are included some other properties) comprises some very scarce works on coronations, ceremonials, &c.; a fine, tall copy of the first authorized edition of Waller's 'Poems,' 1645; and a remarkable series of Americana, notably Benjamin Franklin's 'Proposals relating to the Education of Youth in Pensilvania' (*sic*), 1749, and some other interesting and scarce Franklin articles; the first and second editions of R. Harcourt's 'Relation of a Voyage to Guiana,' 1613 and 1626; Augustine Sarate's 'Strange and Delectable History of the Discoverie and Conquest of Peru,' 1581; and W. Hubbard's 'Present State of New England,' 1677.

THE late Lieut.-Col. Edward George Hibbert, whose select library is to be sold by Messrs. Sotheby, Wilkinson & Hodge on April 9th and three following days, was a near relation of the George Hibbert whose magnificent library was sold at Evans's on March 16th and forty-one following days in 1829. The book-collecting instinct was almost a family trait. Col. Hibbert's library includes a copy of each of the four folio Shakespeares, all above the average in quality, whilst the third has the very rare printed title before the doubtful plays, "Printed for P.C., 1664." The early printed books include an excellent example of Notary's reprint of Caxton's 'Cronycle of Englande,' 1515, and the first edition of Sir Thomas More's 'Utopia,' 1551. Other rarities of more than usual interest include a Kilmarnock Burns, 1786, with, however, the fly-leaf wanting; Charles I.'s copy of Ben Jonson's 'Works,' 1616; and Horace Walpole's copies of Gray's 'Odes,' 1757, and 'Poems,' 1775, printed at the Strawberry Hill Press, both with Walpole's notes, which in the latter book are very numerous and interesting.

AN unusually interesting, if not unique copy of Hogarth's works will appear for sale at Messrs. Hodgson's rooms next Wednesday. Though consisting of a copy of Cook's edition, published by Stockdale in 1812 (an edition not generally esteemed), its peculiar interest lies in the fact that the plates throughout have been coloured by hand. The colouring, which is wonderfully fresh and bright, is very carefully executed, and in many cases with great effect, though it is curious to note that the originals of many of the plates were printed in monochrome only. Owing partly to this fact, the volume, as regards colouring, is probably not of great historical value, but no record can at present be found of a similar copy. The volume is in splendid condition and in the original half-binding, a label on the front cover showing the book to have been issued at one hundred guineas.

At the same time will be sold an elaborately bound copy of 'David Copperfield' which Dickens presented to Mrs. Norton. It

bears the words in his well-known hand: "As a token of regard and friendship. By Charles Dickens. Fourth December, 1850." The writing out of the date was a characteristic of Dickens which he preserved, in spite of his busy life, throughout his career.

MR. BERTRAM DOBELL has made a remarkable Goldsmith discovery. He has found that the poet, at some time previous to the publication of 'The Traveller,' printed the greater part of the poem under the title of 'A Prospect of Society.' The work, as thus printed, differed greatly from the poem in its completed form. The arrangement of the verses was altogether different, and many alterations were made in the text before it was published. Thus the line which Dr. Johnson claimed,

To stop too fearful, and too faint to go,
appears in 'A Prospect of Society' in the following form:—

And faintly fainter, fainter seems to go.

Mr. Dobell is about to publish a verbatim reprint of his discovery, with an introduction, and a reprint of the first edition of 'The Traveller.' The book is dedicated to Mr. Austin Dobson.

A NEW and much-needed volume of the "Book-Lover's Library" will be published immediately by Mr. Elliot Stock: Mr. Henry B. Wheatley's long-promised 'How to Make an Index.' The work will, besides giving general rules for indexing, furnish directions for indexing special subjects, with illustrations. It will give examples of bad indexing, and also of amusing and satirical indexes.

MR. W. M. VOYNICH's new catalogue—the seventh—brings the number of entries up to 3,163, and his extraordinary good luck in securing little-known and undescribed books seems as great as ever. The notes are enough to make Brunet and all the other bibliographers turn in their graves. Among the English books printed before 1640 quite the most interesting is a copy of G. de la Mothe's 'The French Alphabet,' 1595, which was once in the possession of W. Herbert, and was described by Ames (i. 1240), but which has from that period been unseen by any bibliographer, and is at the present moment unique. Both titles are reproduced in facsimile by Mr. Voynich, the book itself having passed into the collection of the Hon. H. Hannen. The catalogue includes over eighty books printed at various continental centres up to 1500, and over 100 books printed between 1501 and 1525, many undescribed, and only a few of them in the British Museum.

MESSRS. MACLEHOSE are offering the original manuscript of Stevenson's 'Child's Garden of Verses,' in morocco case, for 360/., and a complete set of the Kelmscott Press publications, in sixty-six volumes, "complete and quite clean," for 630/.

THE Report of the Booksellers' Provident Institution for 1901 shows an increase in the life subscriptions, and it is satisfactory to know that in no case where application has been made for assistance has it been withheld. During the year seven new members have joined. The losses by death include Mr. George Smith (of Smith & Elder), Mr. J. Smith (of Stationers' Hall Court), Mr. Benjamin Manley, and Mr. Charles Buckland.

UNDER the will of Mrs. Layton, daughter of the late Mr. James Newman, of High Holborn, the well-known bookseller, the Institution has received 1,677/., to be held in trust, the income being applied for the benefit of unmarried daughters of retail booksellers from the age of sixty, or at an earlier age when necessity requires. The entire expenses for the year amount to the moderate sum of 170/.. On December 31st the total assets were 30,476/.. 16s. 10d.

THE De La More Press write to say that the 'New Glimpses of Poe' we recently noticed is published and sold by them in England.

THE definitive programme of the International Congress for the Historical Sciences, which is to be held at Rome in the spring of the present year, has been issued by the Congress Committee. The Congress will begin with a ten days' excursion, from April 10th to 20th, during which the members will have an opportunity of visiting Venice, Florence, Bologna, Assisi, and Siena, under the guidance of the local committees. The Congress, properly so called, will meet in Rome from April 21st to 30th. The different sections (twenty in number) will be held in different places: the Academy of St. Cecilia, the University, the Collegio Romano, Società Geografica, and elsewhere. An art exhibition is to be open during the Congress in the Palazzo delle Belle Arti, and arrangements have been made for a series of theatrical and musical entertainments. On the conclusion of the special work of the Congress there will be an excursion to Naples and Pompeii, from April 30th to May 3rd, and excavations are to be made at the latter place in honour of the visit of the delegates. The Italian railways and the Navigazione Generale Italiana have agreed to a reduction of the price of tickets for each class (50 per cent.) for two months, from March 25th to May 25th. Free admission will also be given to all royal and municipal collections, palaces, museums, and galleries upon production of the card of membership of the Congress. All inquiries should be addressed to the General Secretary, Prof. Gorrini, at the Ministry of Foreign Affairs in Rome.

THE distinguished Egyptologist Prof. August Eisenlohr, whose death took place at Heidelberg on February 24th, in his seventieth year, had a somewhat varied career. His study of theology was interrupted by ill health, and when he was sufficiently recovered to return to the university he applied himself to natural science, especially chemistry. After taking his degree he became a colour manufacturer, but by chance, in 1865, his attention was directed to the Chinese language, and his studies led him to take up hieroglyphics with so much energy that four years later he was appointed lecturer at Heidelberg University. He was sent to Egypt by the Grand Duke, and it was while he was at Alexandria that he translated and commented on the Harris papyrus, dating from about B.C. 1320, which the British Museum bought through him. Many other important papyri were edited by him, among them the Rhind papyrus, the oldest Egyptian work on mathematics. He and Revillout undertook the production of a 'Corpus Papyrorum Ægypti,'

but his health compelled him to relinquish this work. The revision of the second part of Baedeker's 'Egypt' was from his pen; and among other proofs of his versatility was a pamphlet dealing with the suggestions of the Prussian Government for the reform of the coinage in 1871.

CHARLES MOREL, the editor of the *Journal de Genève*, whose death took place on February 26th in his sixty-fifth year, was one of the best-known Swiss journalists, and had been connected with his paper for twenty-seven years. He filled the post of Professor of Roman Literature at the University of Geneva until he was summoned to Paris by Napoleon III. to assist in his biography of Cæsar. He resided in Paris till 1877 as lecturer on Roman philology and antiquities at the École des Hautes Études, after which he settled in Geneva and turned his attention to journalism. He also published several classical books, notably on archaeology.

THE death is announced of Wilhelm Asmus, editor of the official Weimar journal and author of several popular novels. Asmus, who wrote under the name of Anthony, was in his seventy-sixth year.

THERE are no Parliamentary Papers likely to be of general interest to our readers this week.

SCIENCE

The Scenery of England, and the Causes to which it is Due. By the Right Hon. Lord Avebury. (Macmillan & Co.)

LORD AVEBURY has now done for Southern Britain what he did a few years ago for Switzerland: he has produced a valuable book which gives an insight into the working of the various agencies that have been active in bringing about the present aspect of the land. It is strange that this should not have been done before. Many years ago Sir Archibald Geikie, who has dealt in a masterly way with the scenery of Scotland, delivered some lectures at the Royal Institution relating to the origin of British scenery in general; but although abstracts appeared in *Nature* the lectures themselves have never, we believe, been published. As no other geologist has since been attracted to the subject, except incidentally, the field has remained as good as unoccupied.

In the early part of Lord Avebury's book there is necessarily a good deal of geology, for the scenic features of a country are, of course, determined to a large extent by its geological structure and the way in which its surface has been affected by agents of external disintegration. The non-geological reader, however, has been carefully considered and is treated tenderly. Taking him by the hand, the author leads him step by step up the great stone staircase of the strata until he finally lands him safely at the summit. One of the most interesting parts of this outline of British geology is that which relates to the relics of the Great Ice Age—a subject which is as difficult as it is attractive. As far back as 1855 the author—then Mr. Lubbock—in company with Charles Kingsley, discovered in the pleistocene gravels of Maidenhead a

skull which Owen proved to be that of the musk ox, the most Arctic of mammals. As this was the first occasion on which the remains of such a creature had been found in this country the discovery was one of great interest, though since that time similar relics have been unearthed elsewhere in England. To the student of scenery the glacial period is one of no small importance, inasmuch as the passage of land-ice over a large part of Britain during this period must have done much to modify its superficial features.

It often happens that the origin of certain scenic characters is a matter of keen dispute, and it is pleasing to note how patiently and judiciously Lord Avebury deals with such cases. In reference, for instance, to the origin of our lakes he states with great fairness the conflicting opinions, and dismisses none without careful consideration. Thus Ramsay's views as to the glacial origin of certain lakes, though unpopular nowadays, are calmly discussed, with the result that the author is disposed to refer some of our lake-basins to the erosive action of glaciers.

Some years ago Lord Avebury, recognizing the existence of two sets of folds in the earth's crust, roughly at right angles, called attention to their probable origin and to their effect upon the configuration of the land. Even in Britain this cross-folding, giving rise to two great systems of intersecting lines, seems to have affected in many cases the direction of the coast-line, the trend of the valleys, and the course of the rivers. The study of streams, always a fascinating theme, receives a considerable share of attention in this work. Lord Avebury has clear views as to the history of many of our rivers, and the causes which have determined their direction of flow; his remarks on the drainage system of the Weald, for example, are extremely lucid, though we observe that he does not follow the nomenclature of Prof. W. M. Davis. The views of American geographers, often marked by much originality, have, however, received due attention, and their influence may be noted on many pages. In discussing the form of the coast-line the author remarks that although the action of the sea may at first eat out the weak strata, and thus form bays, leaving the stronger rocks as headlands, yet the ultimate tendency of marine action must be to erode the projections and fill up the bays, so as to produce finally an even frontage.

Although the study of scenery is treated by Lord Avebury in a thoroughly scientific spirit, there are not wanting occasional passages in his work betraying the emotions of a genuine lover of nature. Take, for example, the following description of our chalk downs. Gilpin, strangely enough, said that "chalk spoils any landscape"; but Lord Avebury, so far from endorsing such a view, positively revels in the quiet beauty of chalk scenery:—

"The Downs present a series of beautifully smooth, swelling curves, perhaps the most perfect specimens of graceful contour, and are covered with short, sweet, close turf. Turf is peculiarly English, and no turf is more delightful than that of our Downs—delightful to ride on, to sit on, or to walk on. It indeed feels so springy under our feet that walking on it seems scarcely an exertion; one could almost fancy

that the Downs themselves were rising, even higher, into the air. The herbage of the Downs is close rather than short,—hillocks of sweet thyme, tufts of golden potentilla, of milkwort—blue, pink and white—of sweet grass and harebells; the curiously named 'squinancy wort,' with its small but fragrant blossoms; here and there pink with heather, or golden with furze or broom; while over all is the fresh air and sunshine, sweet scents, and the hum of bees. And if the Downs seem full of life and sunshine, their broad shoulders are types of kindly strength, so that they give an impression of power and antiquity; while every now and then we come across a tumulus, or a group of great grey stones, the burial-place of some ancient hero, or a sacred temple of our pagan forefathers. On the Downs, indeed, things change slowly, and in parts of Sussex the strong slow oxen still draw the waggons laden with warm hay or golden wheat-sheaves, or drag the wooden plough along the slopes of the Downs, just as they did a thousand years ago. I love the open Down most, but without hedges England would not be England."

To have omitted Wales from the scope of this work would have been to ignore some of the most romantic landscape in our island; and hence, although the title-page refers only to "the scenery of England," Lord Avebury also does full justice to the scenery of the Principality. Towards the close he becomes unexpectedly comprehensive, and in the final chapter rises to the contemplation of some of the broadest questions of geogeny and geography—the nebular theory in its application to the physical origin of our planet; Lowthian Green's tetrahedral theory of the earth; and the origin of the well-known homologies in the distribution of the great masses of land and water on the surface of the globe. Some years ago Lord Avebury put forward in the *Geographical Journal* an explanation of the probable cause of the south-tapering form of many of the continents, with the companion-island near the south end—a suggestion which is here reproduced and strengthened.

A book on scenery, if it is to be popular, must, of course, be freely illustrated, and in this respect Lord Avebury's volume is by no means wanting. Many of the beautiful illustrations of English and Welsh scenery which adorn its pages have been judiciously selected from the series of geological photographs gradually accumulated by a committee of the British Association, which goes on working year after year under the care of Prof. Watts.

SOCIETIES.

ROYAL.—Feb. 27.—Sir W. Huggins, President, in the chair.—The following paper was read: 'Note on the Discovery of a New Trypanosoma,' by Lieut.-Col. D. Bruce.—The Bakerian Lecture was delivered by Lord Rayleigh on 'The Law of the Pressure of Gases.'

SOCIETY OF ANTIQUARIES.—Feb. 27.—Viscount Dillon, President, in the chair.—Mr. Read exhibited a Saracenic glass goblet of the thirteenth or fourteenth century, stated to have been found at Aleppo on the site of a palace of the Khalif Harūn al-Raschid. It was pointed out how nearly it resembled in form and method of decoration the famous "Luck of Edenhall," and the glasses of the same manufacture in the museums at Breslau and elsewhere, known as "St. Hedwig's glasses."—Mr. W. H. St. John Hope exhibited and presented casts of an impression of a third Great Seal of King Stephen, appended to an undated confirmation charter granted to Rochester Priory. Mr. Hope argued that the names of the witnesses suggested that the charter was issued while the king was in Normandy in 1137, and that the seal, of which that at Rochester is at

present the only known impression, was probably made for the king's use when absent from England. Mr. Hope also read a note on the first Great Seal of Henry III., calling attention to the fact that not only was the date of its first use in November, 1218, recorded on the Close Roll for that year, as was well known, but there were entries recording payments to Walter de Ripa, the goldsmith, for the silver of the seal and for making it. It was thus possible to associate with a beautiful example of the seal-engraver's art the craftsman who wrought it and the price paid for his work.

LINNEAN.—Feb. 20.—The Rev. T. R. R. Stebbing in the chair.—On behalf of Mr. G. M. Thomson, of Dunedin, the Secretary exhibited a series of photographs of New Zealand flowers, including several species of "mountain daisy," *Celmisia coriacea*, *C. ramulosa*, and *C. haastii*; *Olearia insignis*, *Veronica bifloris*, and *Clematis indivisa*. The alpine flora of the New Zealand islands included a number of beautiful plants, many of them, like the *Raoulia*s (or vegetable sheep), producing white blossoms in such profusion as to be conspicuous at a considerable distance. One of the most noticeable was the great white buttercup, *Ranunculus lyallii*, commonly known as the Mount Cook lily, of which two photographs were shown. In connexion with the plants, some observations were made on the birds which visit them—e.g., the bell-bird or "korimako" (*Anthus melanura*), the grey warbler (*Gerygone flavicincta*), the pied fantail (*Rhipidura flabellifera*), and the yellow-breasted tit (*Petroica macrocephala*). Of these, the first named was observed to assist in the fertilization of the native fuchsias, for when the bird quitted them the feathers of the head were seen to be stained with the bright blue pollen of the flowers. A favourite nesting-site of the tit was said to be immediately under the head of the ti-tree (*Cordyline australis*), a good photograph of which was likewise exhibited.—A paper was read by Dr. J. E. Duerden on the internal structure and histology of *Bunodopsis globulifera*, Verrill, a West Indian sea anemone, which he had previously described as new (in a paper on the Jamaica Actinaria published in 1898), although without bestowing any specific name. Prof. Verrill had since described it under the above name, but his description was limited to an account of the external characters. Dr. Duerden now described in detail the peculiarities of its anatomy and minute structure, the study of which had revealed the presence of a well-developed ectodermal muscle and nerve-layer on the column-wall, with other exceptional features.—The paper was criticized by Prof. Howes, Mr. A. D. Michael, and the Chairman.—Mr. B. Daydon Jackson, in a 'Report on the Botanical Publications of the United Kingdom as a Part of the International Catalogue of Scientific Literature,' gave the history of botanic bibliography from the time of Linnaeus, mentioning the admirable catalogue by Dryander of Sir Joseph Banks's library, and passing on to the Royal Society's 'Catalogue of Scientific Papers,' at present consisting of eleven volumes, ranging from 1800 to 1883, the last seventeen years being in course of compilation. The genesis of the International Catalogue of Scientific Literature was then briefly described, and the means adopted for the collection and classification of titles given. The Linnean Society had contributed the titles of papers and books issued within the United Kingdom, amounting to about 2,300, and the first part of the volume devoted to botany for 1901 was now in the hands of the printers, for early publication.—A paper by Miss Lettice Digby, of the Biological Laboratory, Royal College of Science, was read on her behalf by Mr. J. E. S. Moore, 'On the Structure and Affinities of some Gastropoda from Lake Tanganyika belonging to the Genera *Chytia* and *Limnæochytia*,' the paper being based on material which formed part of Mr. Moore's African collections. The external features, nervous system, and viscera were described in detail, and the affinities of the species considered. Careful drawings of the author's dissections were exhibited, and a discussion followed, chiefly in regard to the nomenclature proposed.

MICROSCOPICAL.—Feb. 19.—Mr. W. Carruthers, V.P., in the chair.—The Chairman called attention to an interesting exhibition by Mr. Conrad Beck of typical bacteria, and said the specimens shown were so clear that no difficulty need in future be experienced in recognizing them.—The Secretary, in the absence of the author, read a paper by Mr. Nelson on 'Polarizing with the Microscope,' wherein the use of tourmalines was advocated. One tourmaline, of a smoky tint with the slightest dash of pink, free from veins or specks, and not less than $\frac{1}{4}$ in. in diameter, should be mounted in a cap to fit over the eyepiece. The other tourmaline might be of the ordinary yellow-green variety, but larger, about four-tenths of an inch by six-tenths, mounted in a metal screen $\frac{2}{3}$ in. by $\frac{3}{4}$ in., so as to exclude all light not passing through the tourmaline. This

screen is to be placed in front of and close to the lamp chimney. Any form of substage condenser can be used with this new arrangement of tourmalines, with the exception of apochromatic condensers, which should not be used in polariscope work because the fluorite in their construction itself polarizes. The images obtained by this new method will be just as critical as those in a microscope where no polariscope is used. The paper concluded with an explanation of the advantages obtained by the adoption of this arrangement in the investigation of phenomena due to the interference of polarized light, known as 'rings and brushes.'—Mr. Karop thought it would be a great advantage if a tourmaline prism could be rendered effective, as Nicol's prisms were expensive; he thought, however, that a sufficiently large piece of flawless tourmaline would be as expensive as a Nicol's prism.—The Chairman announced the death of Mr. A. W. Bennett, the editor of the Society's *Journal*. Mr. Bennett had been a member of the Council for many years and had also been a vice-president.

INSTITUTION OF CIVIL ENGINEERS.—March 4.—Mr. C. Hawkey, President, in the chair.—It was reported that the Council had recently transferred sixteen Associate Members to the class of Members and had admitted four candidates as Students. The monthly ballot resulted in the election of four Members and twelve Associate Members.

SOCIETY OF ARTS.—Feb. 27.—The Earl of Hardwicke in the chair.—A paper on 'The Industrial Development of India' was read before the Indian Section by Mr. Nilkanth B. Wagle.

March 3.—Mr. H. B. Wheatley in the chair.—Mr. J. D. Geddes commenced a course of three Cantor Lectures on 'Photography applied to Illustration and Printing.'

March 4.—Mr. Walter Crane in the chair.—A paper on 'Structural Colour Decoration of the Interior of Public Buildings' was read before the Section of Applied Arts by Mr. Gerald C. Horsley.

March 5.—Lord Rayleigh in the chair.—A paper on 'Sound Signals' was read by Mr. E. Price Edwards (Trinity House), and a discussion followed.

SOCIETY OF ENGINEERS.—March 3.—Mr. P. Griffith, President, in the chair.—A paper was read on 'British versus American Patent Law Practice and Engineering Invention,' by Mr. Benjamin H. Thwaite.

PHYSICAL.—Feb. 28.—Prof. S. P. Thompson, President, in the chair.—Papers on 'Focal Lines and Anchor-Ring Wave-Fronts' and 'Contributions to the Theory of the Resolving Power of Objectives' were read by Prof. Everett.—A paper on 'The Absorption, Dispersion, and Surface Colour of Selenium,' by Prof. R. W. Wood, was read by the Secretary.

HELLENIC.—Feb. 25.—Mr. Talfourd Ely in the chair.—Mr. A. H. Smith read a paper, illustrated with the magic lantern, on 'Humour in Greek Art.' Examples were shown of the many varieties of humour that are met with in the different periods of Greek history. At the earliest periods the modern spectator is for the most part laughing at rather than with the artist, though perhaps in some instances the artist himself intended a humorous effect, so far as his limited resources permitted. Later his attempts at humour take various forms. He may choose an obviously humorous subject for his theme, such as the story of Hermes and the cattle of Apollo, as told in the Homeric hymn to Hermes. Or he may make a humorous variation of a well-known subject. Thus the beautiful vase of Hieron, showing the goddesses going to Paris, represented the climax of a long artistic tradition. The artist who showed the same goddesses, each adjusting her toilet for the judgment, treated his subject with a truly humorous touch. Later on we have scenes of mere Aristophanic buffoonery from the comic stage. Again, in another direction, scenes from the life of childhood and youth begin to appear in the fourth century, and continue till the Roman Empire.—In the discussion that followed Prof. E. A. Gardner and Mr. G. F. Hill spoke of the origin of the 'archaic smile,' and Mrs. S. A. Strong laid stress on the diversity of the subjects exhibited.

MEETINGS NEXT WEEK.

- MON. Society of Arts, 8.—'Photography applied to Illustration and Printing,' Lecture II, Mr. J. D. Geddes. (Cantor Lectures.)
- Surveyors' Institution, 8.—'Notes on the Insurance of Buildings against Fire,' Mr. C. H. Reddell.
- Geographical, 8.—'The Geographical Conditions determining History and Religion in Asia Minor,' Prof. W. M. Ramsay.
- TUES. Royal Institution, 8.—'Recent Researches on Protective Resemblance, Warning Colours, and Mimicry in Insects,' Lecture I, Prof. E. B. Poulton.
- Colonial Institute, 8.—'Some Notes on Queensland,' Lord Lamington.
- Institution of Civil Engineers, 8.—'Discussion on "Electrical Traction on Railways,"'
- WED. United Service Institution, 3.—'Volunteer Artillery,' Lieut.-Col. A. G. Haywood.
- Society of Biblical Archaeology, 4.—'A Study of Pre-Massoretic Bible Texts,' Dr. Lowy.

- WED. Geological, 8.—'The Crystalline Limestones of Ceylon,' Mr. A. K. Coomra-Swamy; 'Researches among some of the Proterozoic Gastropoda which have been referred to Murchisonia and Pleurotomaria, with Descriptions of New Species,' Miss Jane Donald.
- Society of Arts, 8.—'The Utility of Alkaline Phosphate Manures,' Mr. J. Hughes.
- THURS. Royal Institution, 3.—'Caricature in and out of Parliament,' Lecture I, Mr. E. T. Reed.
- Royal, 4.
- Society of Arts, 4.—'The Indian Famine of 1899,' Mr. T. W. Holderness.
- Mathematical, 5.—'The Theory of Cauchy's Principal Values,' III, Mr. G. H. Hardy; 'The Solutions of a System of Linear Congruences,' Rev. J. Collen.
- Institution of Electrical Engineers, 8.—'Discussion on "Electric Shocks,"'
- Society of Antiquaries, 9.—'Charters of the Manor of Ropley, Hants,' Mr. T. F. Kirby; 'Report as to Queen's Cross and St. Peter's Church, Northampton,' Mr. C. A. Markham.
- FRI. Astronomical, 5.
- Institution of Civil Engineers, 8.—'The Use of Long Steel Wires in Surveying,' Mr. H. J. Deane. (Students' Meeting.)
- Royal Institution, 9.—'Magnetism in Transit,' Prof. S. P. Thompson.
- SAT. Royal Institution, 3.—'Some Electrical Developments,' Lecture V, Lord Rayleigh.

Science Gossip.

THE annual Croonian Lecture of the Royal Society will be delivered on Thursday next by Prof. Arthur Gamgee, F.R.S., and the discourse will deal with the physico-chemical properties of hæmoglobin, its compounds and derivatives.

The Country, Messrs. Dent's new monthly, makes a good start. Numerous experts contribute. Mr. R. B. Marston gives a pleasant glimpse of spring salmon fishing with William Black, Mr. Charles Marriott describes the humours of 'The Farm Sale,' and Mr. Symons has a pretty poem 'On a Country Road.' The illustrations, especially of a crocus lawn and of Moreton Hall, are decidedly attractive. Our only criticism is that the new monthly when bound will stand too high to go in any ordinary shelf. We have tried it on many. The point is worth consideration.

THE annual volume issued by the Imprimerie Nationale at Paris, and containing the Report of the French Labour Commission and the Report of the Minister of Commerce as Minister of Labour, with the Reports of the Divisional Inspectors of Factories and of Mines, includes a good deal of information on a matter which we mentioned last year—the compulsory substitution of zinc-white for lead-white in paint. Three hundred and eighty-four communes, among which are Paris and most of the great towns of France, have forbidden the use of white lead in paint, and all the French Government departments have now taken the same course, the latest to follow suit being the Fine Arts. There are a large number of reports on the comparative durability in the open air, and on the comparative price, of the two paints, which reveal a great difference of opinion.

At the meeting of the Astronomical and Astrophysical Society of America held last December a paper was read by Mr. Percival Lowell 'On the Phenomena called Signals on Mars.' These were two projections noticed by Mr. A. E. Douglass at the Lick Observatory on December 7th and 8th, 1900; subsequent calculation showed them to belong to different parts of the planet, and to have moved on or above it during the time of observation, the direction of motion nearly due west in both cases. They were not seen again, and the appearances were doubtless produced by clouds floating in the atmosphere of Mars.

THE Société Royale de Géographie of Antwerp intends to hold an international exhibition in May of objects connected with ethnography, cartography, and navigation.

THE new mechanical commutator invented by Prof. D. P. Todd, of Amherst College, for abridging the labour in observing the total eclipse of the sun on May 18th last in Sumatra, would have been of great use in securing a abundant harvest had the weather been favourable. But at three of the four stations selected for his party by Prof. Todd (one his own) clouds prevented any result from being achieved. But at the fourth an amateur observer, the Baron van Boetzelaer (Assistant Resident at

Tandjong Boeton), obtained on the island of Lingga, one of a group adjoining Sumatra on the east, no fewer than twenty-eight photographs. They present a great similarity to those obtained by Prof. Todd at Tripoli, in Africa, on May 28th, 1900. Mrs. Maunders, who observed the eclipse of 1901 at Mauritius, and has an interesting paper on the polar rays of the corona in the February number of *Knowledge*, remarks that its corona "was of the most pronounced minimum type, its form simpler than any of which astronomers have had experience since 1889." It is noted in No. 3772 of the *Astronomische Nachrichten* that Prof. Perrine, of the Lick Observatory, has found that the remarkable coronal disturbance in the Sumatra eclipse was situated immediately above a prominent sunspot, which was the only one visible during eleven days.

Two small planets were discovered last month, on the 12th and 25th respectively, by Dr. Carnera at Prof. Max Wolf's Observatory, Königstuhl, Heidelberg.

THE death is announced in *Ast. Nach.* No. 3773 of Richard Schumacher, son of Prof. H. C. Schumacher, founder, and for nearly thirty years (1821-50) editor, of that important international journal. R. Schumacher was born at Altona on January 19th, 1827. His first employment was under his father at the observatory there, and also on the Danish degree-measurement; but in 1859 he accepted the post of assistant to the late Prof. Moesta at the observatory of Santiago in Chile, taking part there also in geodetical operations. Ten years afterwards he returned to Europe on account of his health, and in 1873 was appointed assistant at the Altona Observatory (which was soon afterwards removed to Kiel), being in principal charge of the transit-circle until his death on the 24th ult. Many papers, containing results of observations and calculations, have appeared from his pen in different numbers of the *Astronomische Nachrichten*.

FINE ARTS

BOOKS ON ART.

Art Sales of the Year 1901. Edited by J. H. Slater. (Virtue & Co.)—After an incessant labour of fifteen years' duration at 'Book-Prices Current,' Mr. Slater, one would have thought, had had a surfeit of this kind of work. But the bulky volume with the above title is a satisfactory proof to the contrary, and we will at once express the hope that this new venture may have a long and successful career. Collectors of pictures and engravings will welcome it, because it contains practically all they want to know of current prices, and also because the annual pile of sale catalogues can now be relegated to the garret, or be dispensed with altogether. Dealers will regard it at first with but little favour, just as booksellers affected to despise 'Book-Prices Current' when it first started. Let us hope that 'Art Sales of the Year' will have as chastening an effect on dealers in pictures and prints as the other publication has had on dealers in books. The absence of any trustworthy guide to the current value of engravings has prevented many people from taking up print-collecting in real earnest, and if 'Art Sales of the Year' has the effect of knocking off a little of the dealer's profit, it will more than compensate him in other ways. A cursory examination suffices to show that 'Art Sales of the Year' is something more than a mere reprint of sale-catalogue entries with the prices thrown in. Mr. Slater, in fact, "annotates" too much, if anything, for biographical details of the same person are frequently repeated throughout the volume. In this and in other respects a little judicious reduction would lessen the bulk of the work, or, at all events, allow of some useful par-

ticulars being added—e.g., exact references to Chaloner Smith in the case of mezzotints. Some of the information vouchsafed implies an appalling ignorance on the part of those to whom the book appeals, as, for instance, under No. 108, "Hudson was the master of Sir Joshua Reynolds." We believe it is equally true that Queen Anne is dead. Doubtless as his experience becomes riper Mr. Slater will introduce improvements, and omit information which is to be got from any biographical dictionary. In going through this work we have noticed a good many slips, some of which are venial. Under No. 107, "Anderson's" sale in 1879 should, of course, be Anderson. We should like to know where Mr. Slater obtained his pedigree for this picture, which is ascribed to Holbein, and claimed to represent Martin Luther. Why are two prices quoted, "2,280l. (1,596l.?)", as having been paid for No. 1041, Reynolds's 'Age of Innocence'? We should also like to know exactly to whom, and to what book, Mr. Slater is referring when he quotes R. E. Graves's 'Engraved Works' or 'Works' of Sir Joshua Reynolds. The Wells sale referred to under No. 2976 was in 1887, not 1877. The phrase "oblong upright," which we have come across more than once, is, to say the least, inelegant, and, seeing that the exact size is given, superfluous. There are a few other defects which we should like to have pointed out, but we are so glad to get the book that these may be passed over. The index, which occupies pp. 421-534, is simply a triumph in its way. Every engraving is entered at least three times: under the names both of the artist and the engraver, as well as the person or title. It may be mentioned, in conclusion, that the name which Mr. Slater has adopted for his new annual promises more than it supplies, for only pictures and prints are dealt with—a wise limitation.

L'Art Pratique. Vingt-quatrième Année, 1900. —Formenschatz. 24 Jahrgang, 1900. (Munich, Hirth.)—The concluding parts for 1900 of the above-named serial having reached us rather late, our notice of the volume is delayed, but our praises of the 144 capital plates which it includes, and which comprise a much greater number of examples, must not be less warm on that account. In fact, the numerous subjects of all sorts which Herr Hirth has given to students during the twenty-four years he has catered for them in *L'Art Pratique* seem to increase in value, variety, and instructiveness. For an example of all these elements we take No. 1 of the present volume, which represents with extraordinary success the mortar-shaped silver vases, with skeletons in high relief offering a sacrifice, which, being found at Bosco Reale in 1895, are now in the Louvre, the gift of Baron E. de Rothschild, and, in an unusual way, refer to the Romano-Greek toreutic art (they appear to have been cast in moulds and not chased) of the first century after Christ. The barbaric nature of the art employed for these things leaves little for the influence of Greece of any epoch. Doubtless the supposition that the legend represented by the figures is distinctly Epicurean and satiric is not to be contested, as it is set forth in the text of Dr. H. Hirth that accompanies the plate. As if to confirm the right of the publication to call itself a "source féconde d'études pour les Artistes, les Industriels et tous les Amateurs d'Art et de Style," we come next upon a part of the choir by Nicola di Bartolommeo da Foggia at Ravello, with mosaics, sculptures, and diapers, c. 1272 A.D., a very curious instance of South Italian design under Byzantine influences, which were not strong enough to overcome the more strictly Romanesque sympathies of Nicola. The fifth plate reproduces the elder Lucas Cranach's (Sunder's or Muller's) notion of a naked Naiad dozing by her fountain, and is a very good whole-length portrait of a comely German

model couched in the open air of a charming landscape with a town and fortress on a height, a Mid-German cathedral in the distance. The picture is at Leipzig, and one of the most curious relics of the passion which prevailed in Germany in Lucas's days (1472-1553) to keep pace with the Renaissance in Italy, a passion which, as here illustrated, must have astonished his friend Luther not a little. The Latin hexameter upon the fountain is visible in the plate, but we cannot find Lucas's famous signature of the winged dragon. A rough bas-relief of a dog, modelled by B. Cellini, and now at Florence, is in quite another mode. Next comes Germain Pilon's group of the Graces (1590), which is one of the best examples of the purest style of that capital master, free from the debased frivolity of French art in the later days, and a leading work even in the Louvre. Rubens's Diana bathing, from Munich, is another lesson in variety, and one of his more elegant works. A Falguière's turn comes in order to revive, in our own time, the glory of French sculpture. His 'Diana,' formerly in the Champs Élysées, tells its own tale of grace, searching studies, and the return to noble types of art. A Roman copy from a Greek wall-painting in distemper, now at Naples, succeeds in showing how girls of 500 B.C. played with knuckle-bones. A silver drinking-cup came from Bosco Reale to the Louvre. At Canosa is the bishop's throne (1085 A.D.), standing in the Romanesque manner upon elephants and carved in marble. After this—we quote a few examples to show the wealth and variety of *L'Art Pratique*—we are brought face to face with Donatello, Sperandio, Aldegrevier, Cariani, Jean Goujon, Palladio, Gainsborough, and David d'Angers. Figures from the Chariot group, 500 B.C., found at Delphi, and illustrating a severe, graceful, and learned mode and mood of art (see likewise No. 37); the bronze doors of Benevento (c. 1119), Botticelli's 'Nativity' (in the National Gallery), works of the type of Boule (from Dresden), an architectural background of Tiepolo's, a clock and cabinet by N. Pineau, Rossetti's 'Beata Beatrix,' the interior of St. Mark's, Venice, heads by D. Dossi, and clocks, staircases, cabinets, Clodion's chandeliers, one of the centaurs of the Capitol, Carpeaux's 'Four Nymphs with the Sphere,' antique bas-reliefs, ceilings by Carracci, architecture in the worst taste from Seville, a Reynolds group, and ceilings by Veronese may serve to justify what we have said of this valuable collection of memoranda of all times and styles.

MR. RICH'S WATER-COLOURS AT THE EGYPTIAN HALL.

WATER colour as a medium is abused nearly as freely as oil. The utmost ingenuity and skill is displayed in extorting from it those effects which it is least calculated to produce. There are, however, many promising signs of a return to more consistent and more logical methods of work, and not the least hopeful of these is that afforded by Mr. Rich's exhibition. For some years we have admired Mr. Rich's occasional contributions to contemporary shows, but the present collection of his works gives a new idea of his width of range and his fertility of resource. He has realized that the beauty of the water-colour medium lies in extreme simplicity and epigrammatic terseness of expression, and that if with this any illusion of a possible reality is to be attained, the unity of the colour scheme must be even more rigidly enforced than in a medium which allows of greater amplification. And this unity he has obtained by his extremely subtle and sensitive treatment of what we may call the indefinite colours of nature. For in any given scene in nature there are comparatively few patches of positive and definite colour, the rest is indefinite—that is to say, we can by focussing the attention

on one point or another find in them varying tints. When the artist comes to paint the scene he is forced to make some positive statement, and this will vary according to the direction in which his attention is fixed. The colours of the shaded part of trees in twilight or of a mast seen against the sky are examples of such indefinite tints, which an artist will render either as a purplish, greenish, or brownish grey, according to his bias. Now the tendency of almost all modern water colour has been to endeavour to find in these indefinite tones brilliant polychromatic effects which shall heighten the obvious prettiness which is aimed at in the whole. Mr. Rich, on the contrary, returning to the practice of the early masters of water colour, has accepted these tints as almost monochromatic, taking care only that the particular shade of degraded colour he uses is exactly harmonious with his central idea of colour. In this way he gives the effect of great richness and depth of colour with a few simple washes which depart almost imperceptibly from a single dominant note. So far then from forcing the varieties of colour—from reading into grass, for example, a motley of yellows, reds, and blues—he tends to abate differences, to render even sunlit grass by a tint of slightly coloured grey scarcely differing from that of his cloud masses. We confess to thinking that such a treatment affords a convention which actually approaches nearer than any other to the effects of nature; at least it allows of a nicer rendering of those momentary effects whose subtlety almost defies analysis. But whether this is so or not, it can hardly be doubted that it is a convention which in its sobriety and dignity allows of far greater and more satisfying beauty than the convention which is still fashionable among water-colour artists.

This, it is true, is only one point, though a very important one, in which Mr. Rich's work shows distinction. Again following the tradition of early water colour, he is a student of design, he builds up his masses of tone and disposes his contours with a conscious aim of imposing a mood, nor, though he always keeps in view the atmospheric quality of his tones, is he afraid of an occasional wilful emphasis or a significant silhouette, while the broad simplicity of his technique and the unity of his colour schemes allow him to employ a richer chiaroscuro and a stronger contrast of tones than is at all usual in water colour. Indeed, we like Mr. Rich best when his design is most conscious, and when he employs rich tone contrasts most freely, as, for example, in *Oreendene* (No. 12), *A Sussex Windmill* (13), and the finely composed *Bramber Castle* (16), in which, too, the utmost suggestion of rich colouring is obtained with extreme limitation of means; or the *Fittleworth* (18), in which, as in so many of his examples, he has frankly accepted the browns and red-greys of certain effects which are almost entirely neglected by modern artists; or, again, the glowing *Sunny Evening, Ipswich* (98). Here the artist has given evidence of the most admirable discretion in the selection of just the most expressive contours. It is, indeed, a masterly composition. Mr. Rich, it is true, is not always so select or so determined in his design as in the examples noticed. It is only natural that occasionally he should relapse into that more facile, less scrupulous way of seeing nature which he notes in his contemporaries. Thus, for instance, a Dutch subject in No. 82 tends to an unworthy prettiness, and for once Mr. Rich has not avoided a teased and inexpressive surface quality. Another *Dutch Village* (149) lacks composition and design. But in so large a body of work it is noteworthy to find so few lapses from a stricter taste and a more deliberate devotion to beauty than any other water-colour painter of the day exhibits.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 27th ult. the following engravings. After A. Kauffman: Henrietta Fordyce, by V. Green, 27l. After Morland: Dancing Dogs, by T. Gangain, 31l. After Downman: Lady Elizabeth Lambert, by J. Baldrey, 31l. After Reynolds: Mrs. Braddyll, by S. Cousins, 54l. After Rosa Bonheur: The Horse Fair, by T. Landseer, 26l. After Landseer: Hunters at Grass, by C. G. Lewis, 126l.

The same firm sold on the 1st inst. works from various collections. The following were the property of the late Mr. Hugh Mason. Drawings: D. Cox, Junction of the Severn and the Avon, 115l. C. Fielding, Near Dunster, Somersetshire, 173l. Birket Foster, At Godalming, 194l. S. Prout, Interior of Beauvais Cathedral, 99l. Pictures: T. S. Cooper, A Flock of Sheep on a Mountain, 199l. E. Frère, Hot Chestnuts, 189l.; A Rustic Interior, 189l. J. Linnell, Milking-Time, 462l. P. Nasmyth, A Woody Lane Scene, 336l. E. Nicol, Consulting Dr. Johnson, 315l.

The following pictures were the property of Mrs. Hopwood Hutchinson: T. S. Cooper, After Sunset, 120l. G. B. O'Neill, The Foundling, 215l.

The following pictures belonged to the late Mr. E. Heinemann: Anonymous, A Lady, in blue dress with fur, 220l. C. Jacque, A Flock of Sheep and Shepherd, 966l. A. Schreyer, Cossacks in the Snow, 672l. Sir W. Beechey, A Lady, in white dress, seated near a pedestal, 152l. J. Opie, The Apple-Gatherers, 735l. Sir J. Reynolds, A Lady, in rich grey dress with gold lace, 609l. Sir M. A. Shee, Lady Catherine Manners, 819l. Dutch School, A Lady, and A Gentleman, in black dresses, standing by tables (a pair), 262l.

Last Wednesday Messrs. Foster sold some pictures and engravings of the late Edward Tennyson. Kneller's Portrait of the fourth Earl of Salisbury and Mrs. Reay fetched 110 guineas. Reynolds, Portrait of Mrs. Pope, 109l. Hopner, Hon. Diana Macdonald, 141l.; Portrait of a Lady, 1,700l. Raeburn, John Campbell of Saddell, 2,300l. Sweetser, Portrait of G. Terburg, 189l. C. Stanfield, Venice, Ancona, and Amalfi, three pictures, 357l. Mrs. Siddons as the Tragic Muse, engraved by Howard after Reynolds, fetched 45 guineas; and a water-colour by G. Barret, A Classical Landscape, 96 guineas.

FINE-ART Gossip.

THE exhibition of the London Sketch Club opens to-day at 175, Bond Street, and closes on the 27th of the month. The special interest of the work lies in the fact that it is all done at the weekly meetings of the club and consists of sketches occupying two hours.

MR. W. WESTLEY MANNING is showing water-colour drawings of loch, mountain, and stream, at the Continental Gallery.

By a slip we put the show of the Royal Society of Painter-Etchers and Engravers a week on. The press view was yesterday, and the private view is to-day.

At the Goupil Gallery Messrs. W. Marchant & Co. have opened a spring exhibition of pictures and drawings by well-known artists.

MESSRS. OBACH are exhibiting during March the first part of the collection of pictures owned by Sir John C. Day, 'French Masters of the School of 1830.'

AN exhibition of statuettes by sculptors of the present day, British and French, is open to private view to-day.

THE press and private view of the annual exhibition of the Women's International Art Club at the Grafton Galleries is announced for next Monday and Tuesday.

WE regret to hear of the death of John Francis Bentley, the designer of the new

Roman Catholic Cathedral at Westminster, now in course of construction. Mr. Bentley has died too soon to receive the recognition of his work, to which he devoted his best powers. We may return to it later.

YESTERDAY (March 7th) was the centenary of the birth of Sir Edwin Landseer, who first saw the light at 33, Foley Street (then 71, Queen Anne Street East), London. He had an ideal training for an artist, wandering in childhood in the fields which then extended from Marylebone to Hampstead, and began by sketching the animals he found grazing there.

MR. WILLIAM SINCLAIR, Secretary of the Glasgow Ruskin Society, in a lecture on 'The Ruskin Museum at Sheffield,' mentioned that a proposal has been made to erect and endow a national memorial of Mr. Ruskin in the shape of a museum, picture gallery, and library in Bournville, near Birmingham, the model village instituted by Messrs. Cadbury. A free site has already been granted, and the memorial proposed may cost about 20,000l.

A NEW society of painters and sculptors has been formed in Glasgow, under the name of the Glasgow Society of Artists. The initial membership has been restricted to thirty. The society is avowedly, to a certain extent, "a protest against the attitude of amateurs in the Glasgow Institute, who seem to consider that the payment of a donation puts them on the same level as trained artists." In the Institute the amateurs, from their greater numerical strength, outvote the professional artists. The new society will be entirely under professional control. The first exhibition of its pictures will be held in Glasgow during April.

It will interest antiquaries to know that Mr. Batsford, of High Holborn, has secured the remainder of the noble archaeological works privately printed by the late General Pitt-Rivers. The whole series consists of seven large quarto volumes, profusely illustrated, which are in the main descriptive of the remarkable excavations of the Bronze and Romano-British periods undertaken by the general, on a scale never previously attempted, on his own estates. Hitherto these volumes only reached certain favoured libraries and museums and the personal friends of the author. Prof. Tylor has recently said of General Pitt-Rivers that "no man has attained to greater accuracy and originality in archaeological and ethnological research." There are but seventy complete sets left for sale, and there can be little doubt of their speedy dispersion.

THERE would appear to be a distinct revival in lithograph collecting. An important collection of lithographs of the "Époque Romantique" (1815-66), the property of an amateur, was sold at the Hôtel Drouot on Monday and Tuesday in this week. A much more important collection, which seems to include examples of every school from the time of Senefelder downwards, will be sold at Berlin by Amsler & Ruthardt on March 20th and following days. This collection is distributed in over 2,300 lots. The catalogue, with its thirty-five reproductions, will form a valuable book of reference to collectors, and, when priced, an indispensable guide to the amateur.

MUSIC

THE WEEK.

QUEEN'S HALL.—Philharmonic Concert.
ST. JAMES'S HALL.—Popular Concert.
QUEEN'S HALL.—Herr Sauer's Recitals.

THE first concert of the nineteenth season of the Philharmonic Society took place last Thursday week. The programme included two orchestral tone-pictures by Mr. William H. Bell, entitled 'In the Night-Watches' and 'In the Fo'c's'le.' The first

movement, at present undergoing revision, bears the superscription 'Outward Bound'; and the work, like Beethoven's characteristic sonata, Op. 81, has for its programme parting, absence, and return. The moods are, however, more definite than in Beethoven's sonata; here the *dramatis persone* are a sailor and his lass, hence the introduction of Shield's 'Arethusa' song, of which much use is made in the second movement. The composer wrote a 'Walt Whitman' Symphony, produced at the Crystal Palace, clear in form and of great promise. His 'Song in the Morning,' produced last year at Gloucester, displayed a certain latent power, but there was in it a feeling of effort, a striving without actual attainment. In his new work we still find Mr. Bell seeking, though not always finding. Still, there is thought, also feeling, in his music, and skill of no ordinary kind. The 'Arethusa' theme, with its jaunty rhythmical swing, comes with a fresh, healthy sound after the modern style of the 'Night' music; and that contrast is excellent in itself, only in the course of the movement the blending of the old and the new is not altogether successful. The suite ought to, and will of course eventually, be heard in its complete form; it seemed, indeed, a pity to present it without the first and possibly most important section. The performance, under Dr. Cowen's direction, was excellent, and at the close Mr. Bell was summoned to the platform and heartily applauded. Herr Emil Sauer played Henselt's Concerto in *r* minor, Op. 16. The solo part is difficult enough, but the music itself is quite second rate. It served, however, to show that the pianist has a technique equal to all demands and a touch of vivid sympathetic quality. The symphony of the evening was Tchaikowsky's 'Pathetic': it seems as if conductors thought it worthy of endless repetition.

The Popular Concert on Saturday afternoon was one of exorbitant length, and this shows very plainly that the programmes are arranged in a haphazard kind of way. M. Tivadar Nachez was leader of the quartet. The instrumental novelty of the afternoon was a Quintet for pianoforte and strings by Baron Frédéric d'Erlanger, a composer who, under the name Frédéric Regnal, produced two operas, one in 1894 at Hamburg, the other at Covent Garden in 1897. The quintet is not a strong work, but the music, written in orchestral rather than chamber-music style, is often exceedingly effective. The thematic material is refined, though it does not always display individuality. The two middle movements are the best. The Finale is weak, and, in spite of a liberal cut, seemed long. The composer played the pianoforte part extremely well; indeed, the performance of the whole work was excellent. A set of five Greek love songs, entitled 'Cameos,' by Madame Liza Lehmann, was sung by Mr. O'Mara, with the composer at the pianoforte. The music is fairly characteristic, though not up to the composer's highest standard. It is, however, only just to say that the rendering of the vocal part by Mr. O'Mara was on the whole unsatisfactory; some high notes, indeed, were forced in a manner as ridiculous as it was unpleasant. We must hope to hear the cycle again in more favourable circumstances.

Herr Emil Sauer gave the first of two pianoforte recitals at the Queen's Hall on Monday afternoon. This pianist in past seasons has appeared frequently in London and with marked success. While recognizing his great gifts, we often found him guilty of affectation or of a certain roughness, but there was always something very vivid and attractive in his playing. Herr Sauer returns to us with a technique second to none, a clear, intelligent grasp of the music he plays, and a soberness and simplicity of manner quite refreshing. He opened his programme with Mozart's Sonata in *A*, and his reading of this work was extremely delicate; there was no attempt to bring the genuine eighteenth-century music up to date. A time a shade slower would, however, have better suited the Minuetto. The rendering of the Brahms Variations on a Theme by Handel was thoroughly sound, but, like the 'Pathetic,' this work, clever, though none too inspired, is heard too often. Herr Sauer's performance of Schumann's Fantasia in *c*, Op. 17, was superb. He entered thoroughly into the spirit of the music, although in the first movement some of the quieter portions were too much drawn out, turning the composer's sentiment into sentimentality, a fault of which, by the way, many excellent pianists are guilty in interpreting Schumann. The brilliant performance of the difficult march movement was a triumph for the pianist. Again, in the Pabst 'Paraphrase' on 'Eugen Onegin' at the end of the concert Herr Sauer displayed remarkable technique: however difficult the passage, there was nothing to show that it gave any trouble; however showy, nothing tending to vulgarity. The 'Paraphrase' itself, indeed, is a concert piece of high order.

At the second recital, on Wednesday afternoon, the chief feature of the programme was Beethoven's Sonata in *E*, Op. 109, which, especially as regards the variations, was interpreted with true poetic feeling. Schumann's Toccata, Op. 7, was dashed off as if marked "Presto" in place of "Allegro." The last piece was the Schubert-Liszt 'Erlkönig,' and it was played with immense skill and beauty of tone until near the close, when Herr Sauer showed that, like other eminent pianists, he could occasionally run riot. Any attempt to get more tone out of a pianoforte than it is capable of producing results in mere noise. In great artists such moments of excitement may easily be forgiven, but it is sad to think that they generally call forth loud applause, whereas many really clever and legitimate technical displays often pass unheeded.

Musical Gossip.

MISS ROSA LEO gave a vocal recital at Bechstein Hall last Tuesday evening. She sang in her usual thoughtful and artistic manner a number of well-chosen songs. Of new pieces Miss Leo introduced the suave and melodious 'Parle-moi,' by the French composer Théodore Läck; the pretty and graceful 'Winter Sunshine,' by Mr. Aikin; and two slight but pleasing songs by Miss Amy Horrocks, respectively entitled 'Philomel and the Aloe Flower' and 'The Sun is the Heart of the Sky.' In songs by Massenet, Godard, Mlle. Chaminade, and Mr. Arthur Herve the good taste and discretion of the vocalist were conspicuously displayed.

How tastes have changed in France! Not only have Wagner's operas and music-dramas become popular in Paris, which forty-one years ago would not even listen to 'Tannhäuser,' but now the works of the Bayreuth master, so far as receipts are concerned, produce very high figures. During the month of January 'Siegfried,' performed eight times, financially out-paced two popular operas, 'Guillaume Tell' and 'Les Huguenots,' and also M. Saint-Saëns's new work 'Les Barbares.'

Le Ménestrel of March 2nd states that Madame Patti is at Rome and has just celebrated the anniversary of her birth. Her mother, Catherine Chiesa, studied singing under Maestro Barilli, whom she eventually married, and appeared in public. Her second husband, the father of Adelina, was also a vocalist.

PERFORMANCES NEXT WEEK.

SUN. Sunday Society's Concert, 3.30, Queen's Hall.
— Sunday League, 7, Queen's Hall.
MON. Opera, 'Acis and Galatea,' and Purcell's 'Masque of Love,' 8.15, Penley's Theatre, Great Queen Street.
— Miss Jessie Rudleston, 8.15, Steinway Hall.
TUES. Highbury Philharmonic, 'Redemption,' 8, Athenæum Club, Highbury.
— 'Acis and Galatea,' 8.15, Penley's Theatre.
WED. Mr. Elihu Mitchell's Concert, 8, St. James's Hall.
— 'Acis and Galatea,' 8.15, Penley's Theatre.
THURS. Kruce's String Quartet, 8, St. James's Hall.
— Philharmonic Concert, 8, Queen's Hall.
— 'Acis and Galatea,' 8.15, Penley's Theatre.
FRI. 'Acis and Galatea,' 8.15, Penley's Theatre.
SAT. 'Acis and Galatea,' 2.15 and 8.15, Penley's Theatre.
— London Ballad Concert, 8, Queen's Hall.
— Saturday Popular Concert, 8, St. James's Hall.
— Baron F. d'Erlanger's Concert, 8.15, Bechstein Hall.

DRAMA

THE WEEK.

WYNDHAM'S.—Mrs. Tree's Season: 'Heard at the Telephone,' 'César's Wife.'
PRINCE OF WALES'S.—'A Country Mouse,' in Three Acts. By Arthur Law.

THOROUGHLY representative of the latest forms of French drama are the two novelties included by Mrs. Tree in the programme with which on Saturday last she opened Wyndham's Theatre. Both have been given within the last four months, one at the Comédie Française, which, maugre the state of mismanagement into which its affairs have fallen, is still the home of the best traditions of French literature and art; the second at that Théâtre Antoine which, if not the nearest approach to a modern temple to Venus Cloacina, is at least a shrine at which dullness, squalor, and gloom are the subjects of special cult. When it was heard that the censure had interposed difficulties in the way of the production of one of the pieces chosen by Mrs. Tree, it required no great experience of such institutions to know that the piece which met with some cavil was that which reached it from the heights, and not from the sewers. Had authority thought fit to protect us against the revolting details of 'Au Téléphone,' we should have felt that it was exercising its functions in the right direction with rather superfluous energy. Had it even discouraged 'A Country Mouse'—which is not French at all, but presents pictures of London society sufficiently startling to need a disclaimer—we should have admired the zeal with which it set about its business. 'L'Enigme' of M. Paul Hervieu is, on the other hand, just the class of work it should have left severely alone. Like most institutions which are out of touch with the times, the censure in its conduct is timid, meddlesome, vacillating. What it should learn is that to insist on the mutilation of a piece by a writer of the reputation of M. Paul Hervieu, the author of 'Les Tenailles,' 'Point de Lende-

main' and 'La Course du Flambeau,' a work, moreover, which has been produced at and by the Comédie Française, is to insult the literature of a great country and to hold up English tribunals to the contempt of the intellectual classes. It must also be borne in mind that the English translation was to be produced by a management unwavering in its devotion to the most artistic and the best.

Little harm has fortunately been done, very small alterations having sufficed to appease those in authority. The alteration of the hour at which an assignation closes to two o'clock, instead of half-past four, leaves less time for mischief. This may be accepted as representative of the changes that have been made. The nature of 'L'Enigme,' too, is by this time sufficiently well known. Its story is ingenious and well told, but inconclusive, and its code of ethics is only conceivable in a world in which feudal views and distinctions still prevail. M. Hervieu has been at some pains to establish this as his point of departure. Two brothers, equally ardent in the pursuit of game and the maintenance of their own preserves, to take the word in its widest significance—living together, with their wives, in a hunting lodge belonging once to a royal chase—discover that a friend of theirs has visited their roof surreptitiously in the night. He is caught by them as good as red-handed, and is without any retort beyond denial. One of the wives has admitted him, and is his mistress. The question is, Which? Both women are seemingly above suspicion. The conduct of both is equally guarded, and nothing whatever exists to furnish trustworthy evidence of guilt. It is yet intolerable that both should remain under the same suspicion. Things are at a deadlock, when at last the suicide of the lover, who can no longer face the situation, wrings from the adulteress the avowal of her guilt. Her husband declares that it will punish her best to let her live.

Nothing can be better than the manner in which the puzzle is conducted, and each woman in turn is made the object of suspicion. A puzzle the thing, however, remains, and it is not a difficult form of art, when once the proposition is laid down, to arrange circumstances so as to favour certain suppositions. Sufficiently thrilling is, moreover, the action. The moral *tuez-la* of Alexandre Dumas does not meet the situation raised, since the woman whose death Dumas counselled had betrayed her country as well as her home. The death penalty in the case of the woman, in the days when divorce is procurable, becomes impossible. This view is maintained by the Marquis de Neste, an old and indulgent libertine, inspired by the theories of the *conteurs* of the eighteenth century, and at the end of some necessarily didactic discussion the matter is left rather unsettled. At any rate, the conduct of the heroine, living happily with her husband and her child, and receiving nightly visits from her lover under the conjugal roof, is of exceptional infamy, and none will reject as too strong the term *gouesse* with which the husband brands her. As originally designed the piece had three acts; only as it progressed did the advantage become apparent that resulted from the joint action as now arranged. Miss Lena Ashwell and Miss Fay Davis played the parts originally

assigned to Mlles. Bartet and Brandès; the husbands, first taken by M. Sylvain and M. Paul Mounet, being allotted to Mr. Charles Warner and Mr. Fulton. Mr. Leonard Boyne was the lover, and Mr. F. Kerr the aristocratic advocate of mercy. The action is thrilling.

A thrill even more terrible is administered to the nerves in 'Heard at the Telephone,' in which a husband, powerless to prevent or aid, listens through the telephone to the murder of his household. Mr. Warner created an overpowering effect as the man who overhears and almost assists at a tragedy such as is presented in 'Macbeth,' Act IV. sc. ii., and depicted by Ross to Macduff in the following scene.

'A Country Mouse' is amusing, and is excellently acted. A state of society such as it presents needs the pen of a Juvenal rather than that of a Mr. Law. It is only by accepting it as unconscious burlesque that it becomes tolerable. To modern vulgarity, however, it appeals, and Miss Annie Hughes, whose speculation it is, and who plays the principal part, may count on an enduring success.

Grammatical Gossip.

MR. HARE's season at the Criterion concluded on Saturday, when, in addition to Benjamin Goldfinch in 'A Pair of Spectacles,' he played Lord Kilclare in 'A Quiet Rubber.' On the 17th inst. Mr. Hare will produce at the Coronet Theatre a one-act piece by Mr. Albert E. Drinkwater, in which Miss Beatrice Forbes Robertson, Mr. C. Foster, and Mr. A. E. Matthews will appear.

THURSDAY witnessed at the St. James's the long-promised production by Mr. Alexander of 'Paolo and Francesca,' by Mr. Stephen Phillips.

'ULYSSES' will, it is now anticipated, last through the spring and summer season at Her Majesty's. The house will not consequently be available, according to expectation, for Madame Bernhardt, whose promised season may perhaps be held at the Imperial.

AFTER the withdrawal from Wyndham's of the triple bill at present holding possession of it Mr. Wyndham and Miss Moore will produce the promised adaptation of 'Le Diplomate,' which is, if anonymous authority may be trusted, very short.

'WORLDHAM, M.P.,' a one-act play of serious interest and unavowed authorship, was produced on Monday at the Imperial with Mr. Lewis Waller as the hero. It is one of the sombre and repellent works which enjoy a practical monopoly of the stage, and shows the suicide, at the bidding of a spectral visitant, of a baronet who, by the most infamous courses, has risen to the height of his ambition and finds the coveted fruit ashes in his mouth. Mr. Lewis Waller plays with remarkable power in a painfully unsympathetic and uninteresting character. The lesson, easily read, of 'Mice and Men' seems wasted on actors and dramatists.

'IRISH ASSURANCE,' the opening piece in the triple bill at Wyndham's, is said to have been first called 'His Last Legs.' Mr. Leonard Boyne shows as the hero, a reckless and impecunious Irishman—in which he is said to have had for predecessors Mr. Robert Wyndham and Mr. Vernon—remarkable gifts of vivacity.

TO CORRESPONDENTS.—J. P. M.—C. N.—G. R.—F. B. C.—G. L. G. N.—T. B.—received.
L. G. R.—Sending on.
W. F. R.—J. G.—Many thanks.
G. W. W.—No article received.
T. A.—Duly received.
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